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Billboard

The International Music-Record Newsweekly

Trade Presses Spin at Peak; Race With Output Timetable

By RAY BRACK and EARL PAIGE

CHICAGO—The industry's pressing facilities are operating at 100 per cent capacity and manufacturers are scrambling to meet peak-season production schedules.

This is the first full utilization of the industry's full pressing capacity, according to some industry authorities. And the overtaxing of the industry's 3-million-unit-per-day peak pressing capacity is sending major, independent and minor record companies in frequently futile quest of auxiliary facilities.

"For the first time in my memory the industry's capacity for production is being utilized to the fullest," said Mercury Record Corp. executive vice-president Irwin Steinberg. "Other major companies are coming to us for capacity, but we're running at full potential."

Columbia Record Productions, the custom pressing wing of CBS, is running at peak production levels at its three plants, in manufacturing for Columbia, Epic and the Columbia Record Club, as well as numerous outside customers.

"We're at full capacity with both LP's and singles," said Ralph Williams, director of custom pressing for RCA Victor. "And from what we can observe, this is true throughout the industry. Most record companies are looking around for capacity. We're distributing our business among our regular accounts.

"Though this time of year is always a peak season, we're making more records than we've ever made at RCA. The surge began suddenly last summer and has been building."

"Yes, the pace began picking up in July," reported (Continued on page 8)

With his newest Reprise album, Trini Lopez makes it an even dozen LP's for the label. Trini, just back from England where he co-stars in the new film "Dirty Dozen," will be hot in the next months with "Trini Lopez Greatest Hits" . . . another winner from Reprise Records. (Advertisement)

Pye Incompatible On Incompatibles

By DON WEDGE

LONDON—Pye's increasing involvement in exporting to Europe, which is playing an important part in its current boom year, has placed it in a dilemma along with other British firms, over production of compatible albums.

Since the introduction of compatible LP's in Germany, with a few labels marketing separate stereo and mono versions of the same release, acceptance has spread through most key Continental markets.

As French Vogue President Leon Cabat said "If you want to sell albums across frontiers in Europe you must offer compatible product."

The big hold-up seems to be Britain, although some firms, notably Saga and Ember, both heavily involved in direct export, are marketing compatibly albums in Britain. No major is involved so far.

Technical objections are based on the unsuitability of pick-ups used in the UK. The majority are of an old design, whereas on the Continent faster turnover to reproducing equipment has encouraged manufacturers to switch to up-dated designs.

(Continued on page 62)

For Fast-Selling Christmas Merchandise, Albums and Singles See Listing on Page 56.

Liberty Going Diversification

By ELIOT TIEGEL

LOS ANGELES—Liberty will embark on a diversification program into related entertainment areas next year, corporate president Al Bennett revealed last week. "With one or two exceptions, we will make no other record company acquisitions," the executive said. "Instead, we will try to purchase several publishing companies and possibly expand into the manufacture of musical instruments and raw tape."

Bennett also revealed he has his eyes on the educational equipment field as well as the premium industry. The company will combine these two areas under one division, Bennett said, either by acquisition, or by the development of its own educational and premium operation.

Bennett outlined these goals last week in explaining his role—and philosophy—anent the company, following the resignation of Phil Skaff, executive vice-president for the past three years. "My role is to guide and direct the company, keep it solid financially, diversify it in product lines and by acquisitions give it a broad base of representation."

Bledsoe Role

While Bennett forsees taking more of a role in daily activities, Ron Bledsoe, his executive assistant, will participate more in all phases of the corporation, the president stated. Bledsoe has principally been working in the tape cartridge and tape manufacturing end of Liberty's spectrum, traveling frequently to Omaha to oversee construction of Liberty's new tape duplication factory at TOC Electronics which should shortly commence operation.

Bennett said he is presently concentrating on consolidating management and sharpening internal operating procedures based on the company's swift expansion growth this year. Once these administrative guidelines are completed, he will begin actively pursuing the diversification program next year, Bennett said he anticipates at least one of the two record acquisitions in 1967.

Re-emphasizing his role as chief executive for "broadening the scope of the company," Bennett pointed to the organization's senior and junior executives as the "employees who are really responsible for the company. We have a strong young executive staff and they run the company."

In line with providing added responsibility to his division managers, Bennett said the divisional operating procedure would be strengthened. "We are giving more autonomy to division managers. So long as they (the division managers for Liberty-Imperial-World Pacific-Blue Note-TDC) live within policy, all I want to see is performance."

George Rose, Louise Troy and Norman Wisdom are at their delightful best in Capitol Records' original Broadway cast recording of the bright new musical, "Walking Happy" (SVAS 2631). The score is by seasoned collaborators Sammy Cahn and Jimmy Van Heusen. (Advertisement)

(Advertisement)

Laugh with Bill Cosby...

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c/w "(I'M NOT YOUR) STEPPIN' STONE" # 1002

Watch "The Monkees" in color every Monday night on NBC-TV network, 7:30 pm E.S.T. A Raybert Screen Gems TV production. "I'm a Believer" arranged and produced by Jeff Barry c/w "(I'm Not Your) Steppin' Stone" arranged and produced by Tommy Boyce and Bobby Hart. Music Supervision: Don Kirshner.

COLGEMS

Manufactured and Distributed by RCA

NAMM in New Pitch for Disk Mfrs.

By RAY BRACK

CHICAGO—A special effort to secure record manufacturers as exhibitors in the June 25-29 Music Show here has been initiated by the National Association of Music Merchants.

NAMM has also approved the scheduling of a major convention business session for independent record dealers, part of a continuing program to attract more record retailers into the association.

The two actions were approved by the NAMM executive committee recently. The committee also:

- Discussed establishment of an active phonograph record dealer committee to promote association services in areas such as statistical studies, inventory control systems, methods or guides for repricing best sellers, standardization, etc.
- Scheduled a marketing session of the Phonograph Record

(Continued on page 66)

RCA HONORS 10 EMPLOYEES FOR SERVICE

NEW YORK—Ten employees were honored for 15 by RCA Victor Records. Receiving 25-year awards were Harry E. Deakin, division vice president, marketing; John W. Hendrickson, manager, personnel, in New York; James L. Head, manager, custom sales, New York; Joseph E. Frey, manager, market research; James F. Marsden, administrator, financial budgets; Lester J. Dover, programmer; Adele L. Freedman, secretary to general manager Ernest R. Marek; Martha T. Menei, coordinator, market planning, record club; and Veronica E. Clarke, chief telephone operator.

Receiving a 40-year award Shirley Neuman, buyer, Honored in Chicago, Nov. 22 were William F. Reilly, manager, custom sales, and William C. Leonard, field salesman, custom records.

500G Offer To Beatles

NEW YORK—Whether the Beatles are giving up personal appearances or not should be settled Tuesday (29) when Sid Bernstein offers them $500,000 to return to the States for two performances back-to-back at Shea Stadium. The British group walked away from single performances in 1965 and 1966 with $160,000 each time.

Bernstein attributed the slight loss due to the non-exclusivity of the show; this time he wants the show exclusive in the U. S. "so I can get all of the kids from Chicago, Philadelphia, Boston and Washington as well as the New York area," Bernstein is in Europe touring with the Young Rascals, whom he manages.

If the 1967 event comes off,

(Continued on page 8)

AFM Audits of Record Mfrs. Set Off a Controversial Storm

NEW YORK—Several controversial matters are being raised as a result of current American Federation of Musicians' audits of record manufacturers. The audits are for the purpose of ascertaining the amount of Trust Fund royalties which should be distributed to AFM members who participated on record dates. Starting with 1964, one half of the funds are placed in a Special Payment AFM fund.

One of the key points of dispute is the matter of free goods. Manufacturers have admitted that the AFM auditors feel that large quantities of free goods should not be considered as promotional product; that such a practice reduces the amount of money for musicians.

One spokesman for a top record label said: "We and the union should try to set some ground rules. We should seek to arrive at some understanding as to what can be considered a 'proper' amount of free goods."

This executive also said that a similarly thorny issue was an-

other type of free goods—albums given out free to members of record clubs.

Other troublesome areas, he indicated, were lack of agreement as to what constitutes the retail price, and whether the cost of covers or jackets should be considered as a separate item.

Still another source of controversy is the matter of interpretation of foreign contracts having to do with the sale of American-made disks overseas.

RCA's Country Artists Putting on Hot Sales Showing, Form Style

NEW YORK—Out of RCA Victor's country roster of 35 artists, 15 have either visited foreign countries or have achieved unusual foreign sales success without going overseas, according to Steve Sholes, division vice-president, popular artists and repertoire.

This activity on the part of Victor's country artists has been stepped up in the past several years as a result of expansion of foreign licensees, and the treks have been facilitated by the international liaison department headed by Dario Soria and his aide, Dick Broderick. This increasing international activity schedule of foreign language recordings by the country artists.

Here's a rundown of some of the foreign activity by Victor country talent:

Eddy Arnold has visited England, Holland, Belgium and Ireland. His greatest foreign market is England. He has recorded in Afrikaans. Bobby Bare has visited Germany, Scandinavia, Japan, Holland and Belgium. His best foreign market is Scandinavia, and he has recorded in German and Swedish. Jim Edward Brown has visited Germany, Scandinavia, England and Japan. Germany is his best foreign market and he has recorded in German. Skeeter Davis has visited Germany and Japan. Her best-foreign market is Germany and she has recorded in German.

Connie Smith, while not yet an overseas visitor, records in French. Her best foreign sales are in Japan and France. Hank Locklin has visited England and sales are in Ireland. Hank Snow has visited Europe and Japan, and the latter is his biggest overseas market. Floyd Cramer has traveled all over Europe, South Africa and Japan, and Chet Atkins has been to England, Germany, Holland, Japan, Italy and South Africa. They are strong sellers on a world level. The Browns have been to Germany, Scandinavia, England and Japan. Don Gibson and George Hamilton IV, while not known in overseas personal appearances, nevertheless have good sales—Gibson on a world level and Hamilton in Belgium and Holland.

(Continued on page 8)

'All-Product' Label Is Formed by Kapp

NEW YORK—Mickey Kapp, who resigned as executive vice-president of Kapp Records recently, has formed his own record label, Compass Records, with headquarters at 200 West 57 Street here. The operation gets underway Monday (28), and the first release is set for shortly after the first of the year.

Kapp said that the label will operate in the "pop mainstream" of the business. He explained that the firm will not draw any line of distinction between specific kinds of product and will be interested in any material with hit potential — including r&b, country, folk or any combination of these styles.

Kapp has also set up a separate firm, Redstone Productions, to handle production projects of a long-term nature. He will also acquire publishing interests.

First employee hired by the new label is Roz Schrank, who had been Kapp's secretary and right-hand girl at Kapp Records for eight years.

An alumnus of Stanford University, a U. S. Navy veteran and a radio producer for the Armed Forces Radio Services, Kapp started his record career as a trainee with Decca, but most of his career has been spent with Kapp Records, which his father, Dave Kapp, founded in 1953.

During his tenure at Kapp Records, Kapp produced five Jack Jones albums, the original cast album of "Man of La Mancha" and the Louis Armstrong single and album of "Hello, Dolly!" He also was repoosible for the Jose Jimenez and "You Don't Have to Be Jewish" comedy albums, and he established the self-contained audio and mastering department.

Musicor to Open Unit in Puerto Rico

PUERTO RICO — Musicor Records is planning to establish a branch office here in early 1967, it was announced last week by the label's President Art Talmadge. Talmadge and other Musicor executives were here attending a reception for the press and deejay hosted by Musicor artist Tito Rodriguez.

The new Musicor office in Puerto Rico will eventually include studio facilities and a separate Latin producing firm will be established.

Signings announced at the press reception included the repacting of the Los Hispaoos, Chaoo Scotty aod his orchestra from Argentina; the Montmarte Quartet who appear oo Tito Rodriguez' Puerto Rican TV show.

Visiting Puerto Rico with Talmadge were Chris Spinosa, vice-president in charge of sales, and Latin promotion man Frank Billoooi.

Rosen Adding Its Own Label

PHILADELPHIA — David Rosen, independent record distributor, will add his own record label to the approximately 30 labels now handled by his David Rosen, Inc.

With Harry Rosen, vice-president of the company in charge of the record distributing division, at the helm, Rosen has set up DRinc Record Co. and a subsidiary DRinc Music Co. The record label will carry the DRinc name. David Rosen, Inc., is also one of the largest distributors of music, amusement and vending machines, linked with Rowe, AMI, and is the United States distributor for the new Cinesjukebox machine which combines movies and jukebox in a single unit.

Harry Rosen said the primary purpose of the new record and music firms is to provide a medium for the development of local talent, including composers as well as performers. The company will also serve as personal manager for such talent.

COL. ISSUES CABARET DECK

NEW YORK—Columbia Records this week issued the original Broadway cast album of "Cabaret," which opened Monday (20) to smash reviews. Based on Christopher Isherwood's "Berlin Stories" and John Van Druten's play, "I Am a Camera," the musical deals with Germany in the early 1930's. The cast includes Jack Gilford, Lotte Lenya, Jack Gilford and Jill Haworth.

ATL. FALL LP PROGRAM HAS RECORD SALES

NEW YORK — The Atlantic fall album sales program has been the most successful in the history of the label, with the 20 October Atlantic-Atco releases topping $2 million in sales.

Artists pulling for Atlantic and subsidiary labels were Percy Sledge, Joe Tex, Solomon Herbie Mann, the Shadows of Knight, King Curtis, Acker Bilk, Leslie Uggams, Modern Jazz Quartet and Sergio Mendes.

November product is by Bobby Darin, Wilson Pickett, Sonny & Cher and the .Young Rascals.

Len Sachs, Atlantic album head, said 1967 sales will be the best in the label's history.

FIGHT SETTLED OVER TROGGS

NEW YORK — Atlantic and Mercury have settled their differences about the Troggs, the British group whose recordings have been issued by both Atco (Atlantic) and Fontana (Mercury) in the U. S. The Troggs will be released only on Fontana, and Atlantic will discontinue the manufacture of all Troggs records. However, Atco distributors will be able to sell all Atco Troggs recordings they have io stock, and Atlantic will receive royalties on Troggs recordings issued on Fontana for a specified period.

Top Record Execs to Go To MIDEM

CANNES, France—A number of top U. S. record company executives will attend the forthcoming Marche International du Disque et de L'edition Musicale (MIDEM) event here.

Scheduled to be on the scene for the three-day international disk and music publishing exposition will be Columbia Records president Goddard Lieberson, accompanied by the CBS Records International head Harvey Schein; Mercury Records president, Irviog Green; Atlantic vice-president, Nesuhi Ertegun, among others. U. S. participants will also include Mira Records' Randell Wood, the Greif-Garris Management firm, Go-Go Records and several music publishers.

MIDEM will be held Jan. 30-Feb. 4 at the Palais des Festibals, scene of the International Cannes Film Festival. It's believed to be the first of its kind in the record-music industry, it's being organized and staged by Bernard Chevry.

Approximately 120 firms have registered as participants, representing the U. S., United Kingdom, France, Italy, Spain, Switzerland, Holland, Belgium, Yugoslavia, Denmark, Norway, Portugal, Sweden, Finland and Brazil. Considerably more registrants are expected by year's end.

Mfrs. Mull Slapping a Royalty Fee on Radio Airplay of Record

NEW YORK—Record manufacturers in the United States and Canada are giving increasing thought to the possibility of levying a royalty on the radio performance of a record, in Canada, as in many European countries, the copyright law already provides for a royalty for such use—but the manufacturers have never pressed for the implementation of this right. The United States Copyright Act does not provide for a levy for such a use—but many argue that the morality of the issue cannot be questioned. Chief protagonist of this has been Alan Livingston, Capitol president, who presented arguments favoring such a levy in a statement to the subcommittee of the House Judiciary Committee, June 10, 1965.

Canadian record manufacturers, queried recently, admitted they were presently exploring the matter of seeking a royalty levy—which would be fixed by the Copyright Appeals Board. The Canadians, however, stated they preferred to see initial action taken in the United States. They also expressed the fear that stations would favor record labels which didn't exact a levy.

Meanwhile, back in the States, the matter of a royalty based on the performance of a record over the air was aired at the last board meeting of the Record Industry of America. The RIAA refused to divulge the nature of the discussion, other than to say it was "interesting."

Traderstown note that the increasing concern of manufacturers regarding a royalty on records reflects their concern over rising costs. It also reflects concern over projected changes in the Copyright Act—one of which is the suggested increase in mechanicals, from a ceiling of 2 cents to 2½ cents. One large manufacturer stated that if these rising costs are not met by such means as a record performance royalty, the increased production costs would have to be passed on to the consumer.

Tickets for Burton Fete Going Quickly

NEW YORK—More than 300 tickets have already been sold for the Nov. 21 record-music industry dinner honoring the last BMI president, Robert J. Burton. Morris Levy, head of the dinner committee of the Friends of Bob Burton organization, said he expected 2,000 music-record people at the dinner.

Proceeds of the dinner will go to establish a $100,000 fellowship at Columbia University Law School for research in the field of music copyright.

At the first committee meeting last week, the possibility of having an annual dinner to raise funds for education in the field of music was one of the prime topics. Levy, who's currently lining up entertainment for the dinner feels that an annual event like this "is something we need in the industry. The record business has always represented something unsavory in the minds of most of the public. Yet, between publishing and records, it's a billion-dollar business. It's time we set out to improve our image."

But the dinner project represents more than just a public relations effort on behalf of the industry, Morris said. "Everyone of the scholarships or fellowships we could set up with annual dinners like this, a billion-dollar business. It's time we set out to improve our image."

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Radio-TV Programming | Coin Machine Operating
Tape CARtridge | Audio Retailing

CONTENTS

TAPE CARTRIDGE 14

THE RCA-MOTOROLA team touring Europe pushing the Stereo-8 Cartridge is bullish about the future of cartridges for automobile use.

TALENT 24

Neil Diamond expounds on managers. Reviews of performances by the Swinging Six, Don Ho, Swingle Singers.

RADIO-TV PROGRAMMING 32

The how and why of the programming successes of WAYS, KHJ, WKY, KTOK.

INTERNATIONAL 50

PYE'S INVOLVEMENT in the European export market has placed it in a dilemma on production of compatible albums.

CLASSICAL 52

CHRISTMAS ROUNDUP. Handel's "Messiah" appears on five release lists this season with new, complete versions on Philips and RCA Victor, and highlights disks on Columbia, Angel and London. Older "Messiah" sets also figure to move well.

COUNTRY 57

OWENS COUNTRY. The latest news from the Bakersfield, Calif., empire of Buck Owens.

GOSPEL 60

SPURRLOWS. Gospel music group works with Chrysler Motors to promote drivers' education in high schools.

AUDIO RETAILING 66

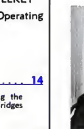
NEW NAMM SEMINAR scheduled for the 1967 Music Show will be tailored to the needs of the independent record dealer.

BULK VENDING 68

IS 10-CENT VENDING THE ANSWER? Billboard asked operators and distributors across the country about dime vending's present state and its potential. A full report follows.

COIN MACHINE 70

CMMA SALUTE! The 35-year-old California Music Merchants Association sits for a portrait in print.



JERRY WEXLER, vice-president of Atlantic Records, signs blues singer Aretha Franklin to an exclusive contract while her manager, Ted White, looks on from above. Her first release with Atlantic is slated for January.

C&W Academy Show on Feb. 27

LOS ANGELES—The Academy of Country & Western Music has scheduled its second annual awards dinner-show for Feb. 27 at the Hollywood Palladium. Billy Liebert will again produce the event.

Twenty-one award categories will be covered, with new and veteran country artists performing between accolades. Tickets will sell for $10. Plans for televising the gala are still being discussed.

The organization, currently 280 members, is considering opening its rolls to the public on an associate basis. Country fans from all over the nation would be able to join and receive a monthly newsletter covering activities in the field. An amendment to the Academy's bylaws will be presented at the next monthly meeting. It would expand membership to the public. The Academy was originally created to foster country music through participation by professionals directly involved with the music. Now the idea is to involve the fans.

FEATURES

Stock Market Quotations 6
Vox Jox 8
Jazz Beat 56

CHARTS

Hits of the World 10
Top 40 Easy Listening 20
Hot 100 22
Best-Selling R&B Records 38
Breakout Albums 43
New Album Releases 46
Top LP's 51
Best-Selling Classical LPs 54
Breakout Singles 58
Hot Country Albums 59
Hot Country Singles 59

RECORD REVIEWS

Singles Reviews 18
Album Reviews .. 43 & Back Cover

EDITORIAL

The Burton Cause

We are glad to note that The Friends of Bob Burton are well on their way toward raising $100,000 to endow a scholarship in his memory (see separate story). One-half that sum is already in the till, and a considerable part will be forthcoming as a result of the efforts of the dinner committee, headed by Morris Levy.

Burton's friends are countless. Though he left us in body, his impact on the music business is forever. His years of service and skilled battler for the rights of intellectual property. Writers and publishers will always be in his debt, for he always sought to protect and expand the values of their creative effort.

We commend Morris Levy for the aggressive way in which he has taken hold of the work entailed in heading up the dinner committee, and we look forward to the March 21 event winding up as one of the season's most important functions.

Finally, the industry should seriously consider Levy's suggestion that this dinner be the first of a series of annual affairs dedicated to raising funds for educational purposes of specific value to the music-record industry.

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Tel.: Area Code 212, PL 7-3800
Cable: BILLBOARD NEWYORK

Editor in Chief .... Lee Zhito
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Subscription Fulfillment
Send Form 3579 to
2160 Patterson St., Cincinnati, O. 45214
Fulfillment Manager ..... Joseph Pace

U. S. Branch Offices
Chicago, Ill., 60601, 188 W. Randolph
Area Code 312, CE 6-9818
Los Angeles, Calif. 90069,
9000 Sunset Blvd.,
Area Code 213, 273-1555
Nashville, Tenn. 37219, 236 Capitol Blvd
Area Code 615, 244-1836
Washington, D. C. 20005,
733 15th St., N.W.,
Woodward Bldg., Rm. 593
Area Code 202, 393-2580

International Office
European Office ....André de Vekey, Dir
European Editor ..... Don Wedge
7 Wellbeck St., London W.1
Tel.: 01-935-5947
Cable: Billboard London

SALES INTERNATIONAL
Canada
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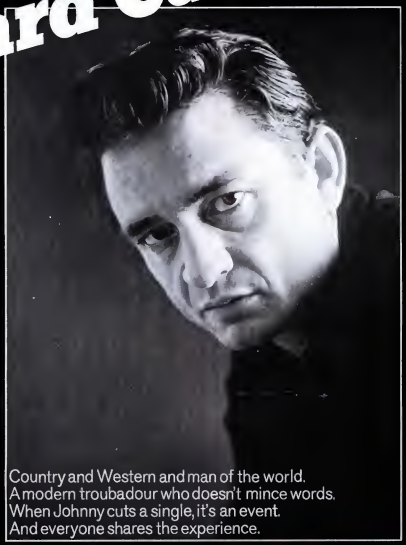
ABP — SCMP — ABC

Hard Cash.



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When Johnny cuts a single, it's an event.
And everyone shares the experience.

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"Put the Sugar to Bed"

c/w 4-43921

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CL 2053 / CS 8853*

CL 1190 / CS 8990*

CL 2446 / CS 9246*

CL 2537 / CS 9337*

*Stereo

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CBS Heads for Record Smasher

NEW YORK—CBS Records, the division which encompasses Columbia Records and its affiliated labels as well as publishing, audio products and processing properties, is well on its way to the best year in the firm's history.

Sales for the first 10 months of 1966 are running 25 per cent ahead of last year, which was a record breaker, and Columbia's nationwide Christmas newspaper supplement campaign should bring the 1966 totals to a new sales mark by a comfortable margin.

Clive Davis, CBS Records vice-prezident and general manager, pointed out that in the third quarter alone, CBS had developed four new major artists — John Davidson and Jim Nabors on Columbia, and Donovan and David Houston on Epic.

Mainstays

In the teen market, Simon and Garfunkel, Paul Revere and the Raiders, the Byrds, Bob Dylan and the Cyrkle set the sales pace, while Andy Williams, Barbra Streisand, Tony Bennett, Eydie Gorme, Robert Goulet, Jerry Vale, the New Christy Minstrels and Ray Conniff were Columbia's mainstays in the adult market.

Increased sales in the Masterworks series were reported, with the Philadelphia, New York Philharmonic and Cleveland orchestras, as well as Vladimir Horowitz, Rudolf Serkin, E. Power Biggs and the Mormon Tabernacle Choir accounting for the bulk of the sales.

Columbia has become established in the 8-track tape cartridge field with a catalog of 52 tapes covering all musical categories.

Epic Sales Up

Epic sales showed a marked increase, with Donovan playing a major role, and substantial contributions by Bobby Vinton, the Yardbirds, the Dave Clark Five and a country entry, David Houston.

Epic's medium-priced classical line, Crossroads, was introduced in August. To date, 20 albums have been released under the label, with encouraging sales reports. Production calls for five Crossroads releases a month.

Okeh Moving

Okeh continued to gather strength in the r&b field due to releases by Walter Jackson, Major Lance, Ted Taylor and the Vibrations.

Masterworks Audio Products timed its entry into the tape cartridge playback field with the entry of Columbia Records into the tape cartridge field. MAP has augmented its phonograph, radio, tape recorder and component line with two cartridge playback models.

Sales increases were also reported by April-Blackwood Music, the Columbia Special Products Division and Columbia Record Productions.

Market Quotations

Closing Prices on Industry Stocks

(As of 12:30 p.m. Friday, Nov. 25)

Name	52-wk High	52-wk Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
American Broadcasting	86	62	215	72½	69	72¼	+1¾
Admiral	55½	28⅝	687	32½	30	31⅜	+ ½
Ampex	27⅝	17	1005	24	20½	23⅝	+2
Audio Devices	41¼	17	116	20¼	18½	20¼	+ ¼
Automatic Radio	7¾	2⅜	10	3½	3¼	3⅜	– ⅛
Automatic Retailer Assoc.	56⅜	42⅞	57	46½	44¾	45⅝	– ⅛
Comex Parkway	4⅞	1⅞	34	2⅜	2⅛	2⅛	Unchg.
Canteen Corp.	36⅛	18½	197	21	20	20⅜	– ⅛
CBS	62	42	187	57	55½	56⅝	–1⅜
Columbia Pic.	39⅜	22⅜	21	32⅝	32⅜	34	–1½
Walt Disney	49⅜	40⅝	287	47	46	46½	+1
EMI	5⅞	3⅜	229	3¾	3⅜	3¾	+ ⅛
General Electric	120	80	816	97⅝	95½	97⅛	– ⅛
Handleman	17⅞	13⅜	5	15⅝	15⅛	15⅛	– ⅛
MCA	41⅝	28½	93	35	33⅜	34½	+ ½
Metromedia	55⅝	25	254	33⅜	31⅜	33	–1¼
MGM	37½	24⅝	319	37⅞	32½	37¾	+2¾
Motorola	233½	92	750	99	93	95¾	–2½
RCA	62⅝	36⅝	1484	44⅝	43	43⅜	–1⅛
Seeburg	32⅜	11⅞	109	14⅞	14⅛	14⅞	+ ⅛
Tel-A-Sign	5⅜	1⅜	69	2	1¾	1⅞	Unchg.
3M	84	58	381	80⅞	74⅜	80½	+1⅝
20th Century	38½	25⅜	362	36⅜	34⅜	36⅛	+1⅛
U-A	32⅞	21⅛	686	27¼	26¼	27¼	–1
WB	18⅛	11⅜	241	17⅛	16⅛	17⅜	Unchg.
Wurlitzer	24⅝	14⅝	29	18⅝	18	18⅛	– ⅛
Zenith	87⅞	46⅝	1206	50¼	47½	49¼	–2⅜

OVER THE COUNTER*	Week's High	Week's Low	Week's Close
Dextra Corp.	2	1⅝	2
GAC	4⅛	3⅝	4⅛
Jubilee Ind.	4⅜	3⅞	4⅛
Lear Jet	20	16½	19¼
Mills Music	20½	19½	20½
Pickwick Inter.	7½	6½	7½
Telepro Ind.	5	4¼	4½

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

Simple: Percentage Key to Repeats

CHICAGO—The importance of the second record following in the wake of a "Winchester Cathedral" was never more crucial than it is in today's market, according to Mercury's John Sipple, who has an interesting theory on repeat hits.

"This was driven home to me while I was on a station promotion tour recently," Sipple said. "If an artist goes beyond 60 per cent of his capacity or potential in his first big record his chances of repeating are less and if he goes beyond 80 per cent then it really got to come back with a blockbuster."

Sipple explained his theory in another way. "Take this '98.6' by Keith. Keith's first record, "Ain't Gonna Lie" wasn't that strong. It might have rated in the 40 per cent potential bracket. This gives his second record a real chance because everybody knows he's got the sound and he's not fighting his own bloodbuster."

Influences Patterns

This difficulty of the second release has had considerable influence on distribution patterns, too, according to both Sipple and Irvin H. Steinberg, Mercury vice-president. "Independent producers are more eager to turn product over to major producers because they don't have to worry about follow-up potential," Sipple related. "They know we'll have product."

The evil round-robin of the distributor not paying for an release until it's been repeated, has grown too vicious in the intensely competitive market today it would seem that the trend is toward major distribution, if on subsidiary product labels, to circumvent the problem.

Speaking of today's competitive and bullish market Steinberg noted, "This is the first time I can remember all companies working at their total capacity. I mean other majors have been coming up to for production here. You can get into production cycles with certain producers," Steinberg said, "but they can't guarantee you anything. Maybe a week to work off some quantity for your product, and maybe not."

On Indie Dealers

Exactly what this dynamic situation means for the independent dealers was touched on, too, when Steinberg offered, "I think there'll always be from 4,000 to 5,000 good independent dealers across the country. The knowledgeable dealer definitely has a role to fulfill and will continue to do so but it is becoming a very dynamic and competitive world."

Sipple seemed to agree when he said, "It averages out to about one dealer for every 100,000 people and although this varies to a considerable degree."

Steinberg brought in another factor here by mentioning the college or campus type of dealers who are often quite isolated from certain large markets. "Here is another important segment of your dealer picture, especially with college populations increasing all the time," he said.

Freeman Will Score Carol Channing TV

LOS ANGELES — Contemporary disk arranger Ernie Freeman has been tapped by Desi Arnaz to score the forthcoming half-hour Carol Channing TV series which Arnaz is producing-directing.

Jerry Herman, who wrote "Hello, Dolly," Miss Channing's Broadway smash, wrote the series theme. A network is being secured for the show.

The Channing series marks Freeman's debut with a TV series. He has already broadened out of the disk field by scoring the "Cool Ones" for Warner Bros. Pictures and "What Am I Bid" for Liberty International.

For the past year Freeman has been used regularly by Reprise Records, with his charts adding allfi to Frank Sinatra's "Strangers in the Night" sensation and his current smash, "That's Life."

Rawls Promotion in January Will Kick Off Capitol's 25th Birthday

LOS ANGELES—Lou Rawls, a gospel singer who has gone the full cycle in the music business, will be feted with artist of the month honors by Capitol in January to launch the label's silver anniversary year.

The Rawls promotion will be the first of many planned by the major to celebrate its 25th birthday. Rawls has just completed recording the album "Carryin' On!" which will herald his campaign. Capitol's merchandising department is preparing a counter display which will hold 25 titles, window displays, a Rawls photo booklet for disk jockeys and dealers, an album size portrait of the artist for stores and radio stations with co-op advertising available. Rawls' early Capitol albums will be emphasized.

Th honor afforded the 33-year-old singer is due to his emergence as one of the label's hottest young stars. His single, "Love Is a Hurtin' Thing," has shot past the 600,000 sales mark, with his LP "Lou Rawls Live" close to 400,000 sales. His current LP "Soulin'" is close to 250,000.

The vocalist now asks $5,000 a concert plus 50 per cent of the gross over $10,000. Six years ago he was singing in a Sunset Strip coffee house for $10 a night "and all the expresso you could drink." Here he began singing blues, which pushed him into the jazz field. But this year his "Lou Rawls Live" album became a national hit.

A former member of the Pilgrim Travelers gospel group, Rawls feels his "Love" single bridged the gaps between the blues-jazz-top 40 and good music audiences. He left the gospel field in 1958 following an auto accident.

Although he has maintained a hard coterie of blues and jazz fans, Rawls was fading at Capitol until his live album took off. Recalling his success at the 1964 Monterey Jazz Festival, which laid the success of the pivotal LP was due to its being cut before a studio audience. He feels he performs best "live."

As a result of the disk hits, Rawls has become an artist in demand. He's booked solid through next August and is first starting to play cities off the "chitlin' circuit," his affectionate term for the small clubs.

A. Silver Dead

NEW YORK—Abner Silver, writer of many hit songs, died in his sleep Thursday (24) at the Essex House here. He had been ill a long time. He was 67.

Silver, an ASCAP member, collaborated with many cleffers. Among his credits are "I'm Going South," "There Goes My Heart," "Chasing Shadows," "How Green Was My Valley," "How Did He Look" and "With These Hands."

Word Distribution Acquired by Decca

WACO, Tex.—Decca Records has acquired distribution rights to records and tape CARtridges of Word Records, a leader in the religious record field. Jarrell McCracken, president of Word Records, said that 10 Decca branches will handle Word product "at first on sort of test basis. It's a new field for both of us to see just how good Decca can do with product of this nature."

Negotiations are pending for additional terms for the small blues clubs.

Now the Caesar's Palace in Las Vegas, Carnegie Hall in Manhattan, the Fairmont in San Francisco and the Carter Baron Ampitheatre in Washington, D. C., blaze his name on their marquees.

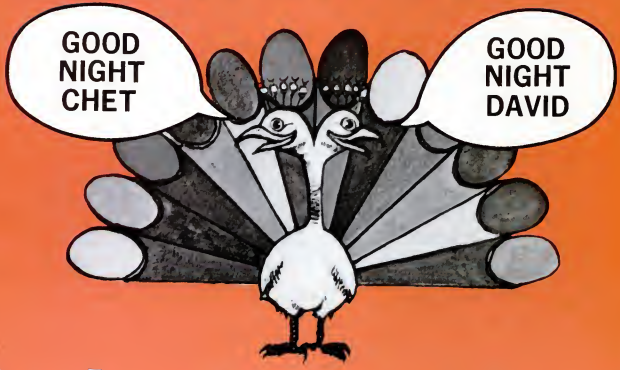
He expected good results, however. "It may take a little time to acquaint their salesmen with our product and get them eager to sell it, but I feel they can do the job."

William Jelley, Word's sales manager for stores with headquarters in Ocean Grove, N. J., said negotiations for the Decca deal with Lou Sebok. McCracken said that Jelley will probably visit one or two Decca branches before Christmas to get the project started. Jelley will co-ordinate the introduction of Word product to Decca's salesmen.

If the test in 10 branches works out, the entire Decca distribution setup will be handling Word product, giving the religious label a new field of sales.

THE COMEDY SENSATION OF THE YEAR!

THE HARDLY-WORTHIT REPORT



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Trade Presses Spin at Peak

• *Continued from page 1*

Ed Turnley, manager of Southern Plastics, Nashville, one of the largest pressing plants in the South. "We are now running at 100 per cent capacity and have had to turn down companies seeking production of Christmas product. We've been at top capacity since midsummer."

Turnley said that Southern is producing 90 per cent singles and has just constructed 4,000 square feet additional factory space for installation of album pressing equipment. "Some of the majors have come to us with album work and we've had to turn them down," Turnley said.

RCA custom pressing here, running with production orders at an all-time high, is not accepting new LP accounts. "I've never seen the time when we had to turn down orders," a spokesman said. "One contract reportedly turned down recently by RCA custom was an order for half a million albums from Columbia. We're getting inquiries from people who would normally do business with the other majors," the RCA spokesman said.

RCA here has found it necessary to farm out album work to Mercury and is taking some of that company's singles in return.

"We've worked 40 Saturdays this year and many Sundays," said a spokesman at one of Columbia's pressing facilities. He reported that the production pace is not the result of seasonal sales. "Just day to day orders."

The report from Capitol's Jacksonville, Ill., plant indicated peak capacity production. "And this is not just with us," a spokesman said. "It's an industry-wide pattern."

Said Floyd Kinsman, plant manager for Decca at its Pinckneyville, Ill., plant: "We're definitely at 100 per cent capacity, with both albums and 45's."

A major Cleveland producer, Kelmar Record Manufacturing, has been farming out work to firms in Cincinnati and elsewhere. "We're in the process of adding a new section to our plant," said president Joel Kischel. "Most of our work is with independents, but the majors are starting to seek us out, too."

"Let me assure you, we're terrifically busy," reported Bob Haake, plant manager at Kaybank Record Manufacturing Co. in Minneapolis. "Our plant in Charlotte, N. C., is also humming."

Haake said that by using the Swedish high spin plater, integrating its production patterns and handling for itself such operations as label fabricating, Kaybank is keeping up. "Right now we're delivering our orders."

Williams was asked if the search for more capacity will lead to some quality control problems.

"I don't really think so," he said. "At RCA we retain our own quality control when we have our work done outside. And what's contracted with us, we believe, is of the finest quality possible."

What has brought on the boom?

Williams observed: "The record industry appears to be in a very creative phase, with product gaining unprecedented popular acceptance."

Handleman Buys Complete Control of Intercontinental

DETROIT — Complete ownership of Intercontinental Merchandising Corp., Ltd., of Canada, has been acquired by Handleman Co., major rack jobber as well as record distributor, President David Handleman announced. Handleman earlier had a 10 per cent interest in Intercontinental. Takeover of the remaining 40 per cent from the previous owners, Charlotte and Joseph Sugarman, was indicated in a Billboard story some six months ago. The present transaction for the 40 per cent interest represents and exchange of 18,500 original shares of Handleman stock — before adjustment for the recently approved 3 for 2 stock split, or 27,750 after the split.

A chain of 13 stores in the pharmacy and health and beauty fields and three leased departments, all in Ontario, is operated by Intercontinental.

Encouraging prospects for the business are indicated by current developments. David Handleman said, "Where business has been a little flat, it is starting to liven up a bit. On the West Coast, they seem just not to have had store traffic.

"As far as we are concerned, we are meeting the figures we projected for ourselves."

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RCA Country Artists in Hot Sales Showing

• *Continued from page 3*

Sholes urges talent managers to take the long-range view and seek to establish their artists internationally—even though this may mean relinquishing a block of lucrative domestic bookings. It ultimately pays off in record sales, Sholes states. He adds that in addition to the overseas personal appearances, tie-in dates on television are relatively easy to set up, and in some instances these are becoming income producers. Pop artist Peggy March, for instance, commands in the vicinity of $2,500 for a TV appearance in Germany.

Sholes stated that requests for country product were now coming in from behind the Iron Curtain countries, such as Poland and Czechoslovakia, and plans are being made to increase the distribution in those areas.

Meanwhile, on an industry level, the Country Music Association is planning to extend the influence of country music overseas, in accordance with its announcement at its recent membership meeting in Nashville.

Giving impetus to RCA's success overseas is artist Jim Reeves, who continues to be a big seller globably.

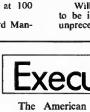
Beatles Offer

• *Continued from page 3*

Bernstein hopes to tie in the event with the Police Athletic League and give them $75,000 out of a house scaled to earn $100,000 (on a sellout) over two shows. He wants to do the Beatles show mostly for the fun of it. Though the 1966 show lost $680, "it wasn't really a loss because the experience was so rich," he said.

Executive Turntable

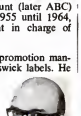
The American Broadcasting Co. has formed four new operating groups and named four new corporate group vice-presidents. One of the new group heads is **Sam Clark,** who will be in charge of all non-broadcast activities. This includes records, theaters, film production and amusement centers. Clark had been vice-president in charge of theater administration. He is also on the ABC board. Clark had been president of ABC-Paramount (later ABC) Records from its founding in 1955 until 1964, when he became vice-president in charge of theater operations.


CLARK

★ ★ ★

Jack Gibson has been named Midwest r&b promotion manager for Decca Records and its Coral and Brunswick labels. He reports to Joe Medlin, national r&b manager.

Gibson, one of the nation's first Negro disk jockeys, entered Chicago radio in 1946 and worked as a jockey and program director in Chicago, Atlanta, Louisville, Cincinnati and Cleveland radio stations. In 1955 he founded and was first president of the National Association of Radio Announcers. He serves on the NARA board and is president emeritus. He was national promotion director of Motown Records for three years, and recently operated an independent production and promotion firm. Gibson will headquarter in Cincinnati.


GIBSON

★ ★ ★

Stan Ediss has been appointed Midwest regional promotion man for Jay-Gee Records. Before joining Jay-Gee, Ediss headed Kismet Records in Pittsburgh, was national sales and promotion manager for World Artists Records, and was a branch manager for Dot Records. Ediss, whose territory will be Pittsburgh, Cleveland, Cincinnati, Detroit, Chicago, St. Louis and Milwaukee, will report to Mickey Eichner, Jay-Gee vice-president.

★ ★ ★

Ronald Plumb joined the Capitol Record Club as financial services manager. Plumb was former controller of Capitol Distributing Companies of Canada.

'Cabaret' New B'way Hit

NEW YORK—The question is: Can a serious work of art like the Christopher Isherwood short story series which was later the hit Broadway drama "I Am a Camera," John van Druten, come across as a musical comedy? The opening of the Hal Prince-Ruth Mitchell production of "Cabaret" last week proved that it can be done and it can be a hit—and a big hit. Columbia Records, with the original cast album, has another big seller in store.

Jill Haworth, as Sally Bowles, projects her numbers with verve, gusto, and vivacious impudentness, especially "Don't Tell Mama." Her "Life Is a Cabaret, Old Chum" is the musical centerpiece of the entire show.

On the male side, honors go, without doubt, to Joel Grey playing the master of ceremonies, and achieving a certain decadent air in both tunes, his lines, and his poise. He set the whole atmosphere for the play, which is hinged upon the period in Berlin just when the Nazis began to come to power.

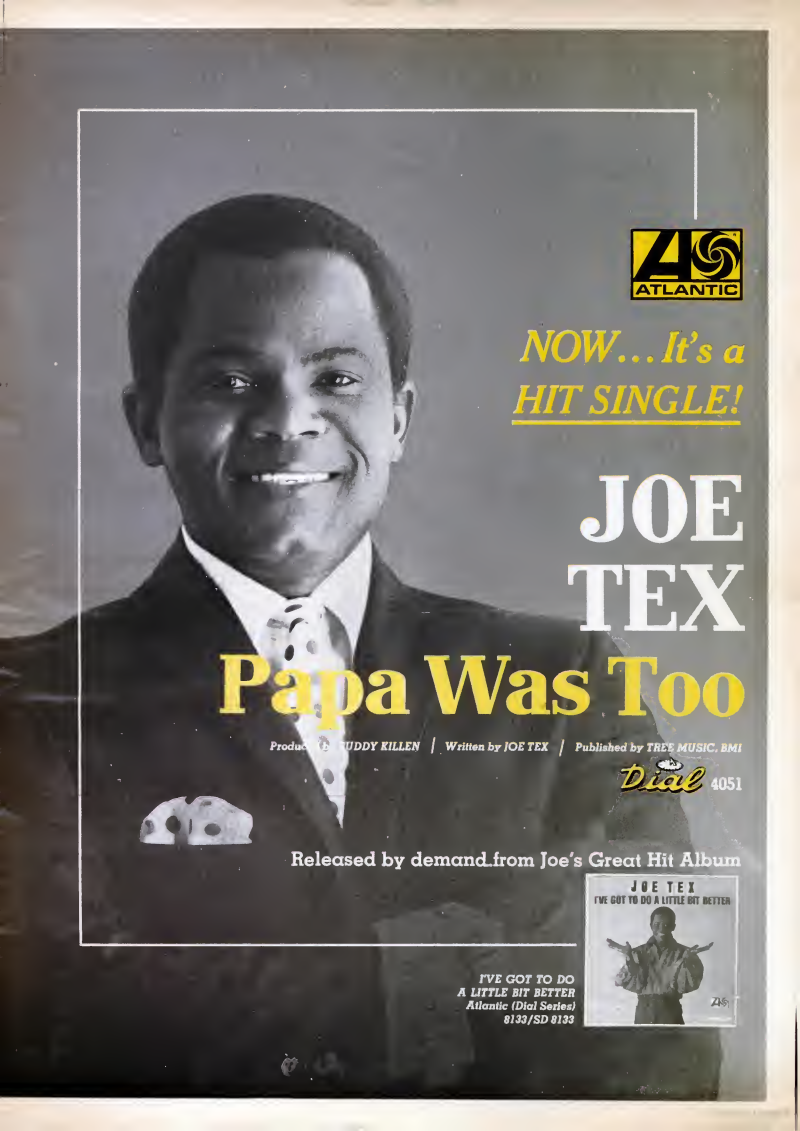
The first tune of the show was by Lotte Lenya — "So What?" —and was boring and dull. The tempo and the excitement picked up, however, at the Kit Kat Klub and Miss Haworth's first number. Miss Lenya later redeemed herself in other fetching tunes and with a sensitive portrayal as the landlady of a rooming house.

Bert Convy handles the male lead extremely well; his highlight was the tune "Why Should I Wake Up?" Jack Gilford, as the Jewish fruit store owner and wed to Miss Lenya, was outstanding and sympathetic in his role.

An intriguing aspect of the play is the musical numbers and choreographics which fit into the scene of "Cabaret's" cabaret without necessarily adding to the story line—for instance, the beautiful work done by a quintet of singing waiters between scenes. Music was by John Kander, lyrics by Fred Ebb.

The only flaw of the play, though this will by no means hinder its run, is the lack of a memorable tune or tunes of the quality of those "Enchanted Evening" from "South Pacific" or the multitude from "My Fair Lady."

CLAUDE HALL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ARGENTINA

•Denotes local origin

This Last Week	Week		
1	1	YELLOW SUBMARINE—The Beatles (Odeon); *"The Vip's (Am. Nicky); The Knacks (Philips); *The Bull Dogs (RCA); The Shakers (Odeon)—Fermata	
2	2	LARA'S THEME (FROM "DR. ZHIVAGO")—Al Kevin (Tonodisc); Roger Williams (Music Hall); Ray Conniff (CBS); Kandas Cantantes (MGM); Brass Ring (RCA); Osvaldo Mitena (Disc Jockey)—Neumann	
3	4.	SECRETARIA—Cuarteto Imperial (CBS)—Melogral	
4	6	BANG BANG—Dalida (Disc Jockey); Sheila (Philips); Nancy Blanco (Music Hall); Chet Baker (LP) (Trova)—Kem	
5	3	STRANGERS IN THE NIGHT—Frank Sinatra (Music Hall); Bert Kaempfert (Polydor), Jose Feliciano (RCA); Hugo Santana (Artel); *Sergio Ines (CBS); Dalida (Disc Jockey)—Fermata	
6	8	LAGRIMAS DE UN RECUERDO—*Yaco Monty (Odeon)—Kem	
7	5	EL EQUIPO DE JOSE—*Carlos Argentino (Ala Nicky)—Kem	
8	7	LA VI DE NUEVO—*Barbara Ann (RCA); Mama's & Papa's (RCA)—Belinda	
9	11	ESTE ES EL MOMENTO—Ornella Vanoni (CBS)—Fermata	
10	20	A MAN AND A WOMAN—Original Sound Track (United Artists); Eddie Barclay (Disc Jockey)	

AUSTRALIA

•Denotes local origin

This Last Week	Week		
1	1	LET IT BE ME—*Johnny Young & Kompany (Clarion)—Alberts	
2	2	THE LOVEO ONE—*The Loved Ones (In)	
3	4	LADY GODIVA—Peter and Gordon (Columbia)—Alberts	
4	5	SPICKS AND SPECKS—*The Bee Gees (Spin)—Alberts	
5	8	SORRY—*The Easybeats (Parlophone)—Alberts	
6	6	WINCHESTER CATHEDRAL —The New Vaudeville Band (Philips)—Southern	
7	3	EVER LOVIN' MAN—The Loved Ones (In)	
8	7	SEE SEE RIDER—Eric Burden (Decca)—Leeds	
9	9	CHERISH—The Association (Stateside)—Castle	
10	10	BEND IT—Dave Dee Etc. (Philips)—Leeds	

BRITAIN

(Courtesy Record Retailer)

This Last Week	Week		
1	1	GOOD VIBRATIONS—Beach Boys (Capitol)—Immediate	
2	4	GIMME SOME LOVING—Spencer Davis Group (Fontana)—Island	
3	10	GREEN, GREEN GRASS OF HOME—Tom Jones (Decca)—Burlington	
4	3	REACH OUT, I'LL BE THERE—Four Tops (Tamla-Motown)—Belinda	
5	2	SEMI-DETACHED SURBURBAN MR. JAMES —Manfred Mann (Fontana) —Meteor	
6	5	HIGH TIME—Paul Jones (Hyde Park)—Jane Street	
7	6	HOLY COW—Lee Dorsey (Stateside)—Island	
8	7	STOP, STOP, STOP—Hollies (Parlophone/Graho)	
9	16	WHAT WOULD I BE?—Val Doonican (Decca)—Burlington	
10	9	IF I WERE A CARPENTER —Bobby Darin (Atlantic)—Robbins	
11	8	I CAN'T CONTROL MYSELF —Troggs (Page One)—Dick James	
12	11	OISTANT ORUMS—Jim Reeves (RCA Victor)—Acuff-Rose	
13	28	JUST ONE SMILE—Gene Pitney (Stateside)—Schroeder	
14	17	HELP ME GIRL—Eric Burdon and The Animals (Decca)—Anin	
15	29	MY MINDS EYE—Small Faces (Decca)—Robbins	
16	21	A LOVE LIKE YOURS—Ike and Tina Turner (London)—Belinda	
17	20	FRIDAY ON MY MIND—Easy Beats (United Artists) —United Artist	
18	12	NO MILE TODAY—Hermans Hermits (Columbia)—Hoorneu	
19	15	GUANTANAMERA—Sandpipers (Pye)—Harmoney	
20	13	A FOOL AM I—Cilla Black (Parlophone)—Shapiro-Bernstein	
21	24	WHAT BECOMES OF THE BROKENHEARTED—Jimmy Ruffin (Tamla-Motown)—Belinda	
22	14	WINCHESTER CATHEDRAL —New Vaudeville Band (Fontana)—Meteor	
23	18	TIME ORAGS BY—Cliff Richard (Columbia)—Shadam	
24	19	BEND IT—Dave, Dee, Dozy, etc. (Fontana)—Leeds	
25	26	SOMEWHERE MY LOVE—Mike Sammes Singers (IMC)—Robbins	
26	22	I'VE GOT YOU UNOER MY SKIN—Four Seasons (Philips)—Chappel	
27	25	BEAUTY IS ONLY SKIN OEEP—Temptations (Tamla-Motown)—Jobete	
28	41	WHITE CLIFFS OF DOVER —Righteous Brothers (London)—Feldman	
29	23	ALL I SEE IS YOU—Dusty Springfield (Philips)—Belinda	
30	27	ALL THAT I AM—Elvis Presley (RCA Victor)—Belinda	
31	32	RIDE ON BABY—Chris Farlowe (Immediate)—Mirage	
32	30	LAOY GOOIVA—Peter and Gordon (Columbia)—Dean	
33	—	DEAD END STREET—Kinks (Pye)—Davray	
34	31	I LOVE MY DOG—Cat Stevens (Deram)—Dick James	
35	—	MORNINGTOWN RIOE—Seekers (Columbia)—Compass	
36	—	FA-FA-FA-FA-FA (Sad Song) —Otis Redding (Atlantic)—Belinda	
37	50	THINK SOMETIMES ABOUT ME—Sandie Shaw (Pye)—Glisando	
38	40	IT'S LOVE—Ken Dodd (Columbia)—Maurice	
39	34	TOO SOON TO KNOW—Roy Orbison (London)—Acuff-Rose	
40	48	96 TEARS—Question Mark and The Mysterians (Cameo-Parkway)—Copyright	
41	35	YOU CANT HURT LOVE —Supremes (Tamla-Motown) —Belinda	
42	46	THE DREAMS I DREAM—Stadium (Columbia)—Chris Shadows	
43	33	WALK WITH ME—Seekers (Columbia)—Springfield	
44	49	LIVING FOR YOU—Sonny and Cher (Atlantic)—Carlin	
45	37	I CAN'T MAKE IT ALONE —P. J. Proby (Liberty)—Screen Gems	
46	47	MARBLE BREAKS, IRON BENDS—Whitfield Fenton (Fontana)—Burlington	
47	38	BORN A WOMAN—Sandy Posey (MGM)—Shapiro-Bernstein	
48	43	HAPPENINGS TEN YEARS TIME AGO—Yardbirds (Epic)—Yardbirds	
49	42	WRAPPING PAPER—The Crem. (Reaction)—Dratleus	
50	36	WRAPPING PAPER—The Who (Reaction)—Fabulous	

EIRE

(Courtesy New Spotlight, Dublin)

This Last Week	Week		
1	1	THE MERRY PLOUGHBOY —Dermot O'Brien (Envoy) —Code	
1	—	SOMEWHERE, MY LOVE—Charlie Chaplin (MGM'V)—Robbins	
2	2	DEAR MRS. APPLEBEE—David Garrick (Pye)—Dick James	
3	3	GUANTANAMERA—Sandpipers (Pye)—Harmony	
4	4	BEND IT—Dave Dee & Co. (Fontana)—Leeds	
5	7	DISTANT DRUMS—Jim Reeves (RCA Victor)—Acuff-Rose	
6	6	AT THE CLOSE OF A LONG DAY—Gregory (Pye)—Campbell Darby (Atlantic)	
7	—	NO MILK TODAY—Herman's Hermits (Columbia)—Hoorneu	
8	10	I CAN'T CONTROL MYSELF —Troggs (Page One)—Dick James	
9	5	SHOWBALL CRAZY—Hoedowners (Pye)—Seeway	
10	—	MURSHEEN OURCAN—John McEvoy (Pye)—Segway	

FRANCE

This Last Week	Week		
1	1	NOIR C'EST NOIR—Johnny Hallyday (Philips)—Nouvelles Editions Barclay	
2	2	CELINE—Hugues Aufray (Barclay)	
3	10	EN BANDOULIERE—Adamo (Voix de son Maitre)—Pathe Marconi	
4	3	LA CHANSON DE LARA—Les Compagnons de la chanson—(C.B.S.)—France Melodie	
5	4	L'AMOUR AVEC TOI—Michel Polnareff (A.Z.)—Meridian	
6	5	LA CHANSON DE LARA—John Williams (Polydor)—France Melodie	
7	7	L'HEURE DE LA SORTIE—Sheila (Philips)—Carrere Breton	
8	5	QU'ELLE EST BELLE—Mireille Mathieu (Barclay) —Legrand	
9	15	YELLOW SUBMARINE—The Beatles (Odeon)—Northern Song France	
10	9	MON CREOO—Mireille Mathieu (Barclay)—Prosadis	

HOLLAND

•Denotes local origin

This Last Week	Week		
1	1	REACH OUT I'LL BE THERE—Four Tops (Tamla-Motown)—Belinda	
2	—	NO MILK TODAY—Herman Hermits (Columbia)—Connelly-Basart	
3	4	LAST TRAIN TO CLARKS-VILLE—The Monkees (Colgems)—Int. Music Comp.	
4	5	I CAN'T CONTROL MYSELF —The Troggs (Fontana)—Leeds-Basart	
5	2	BEND IT—Dave, Dee, Dozy, Beaky, Mick & Tich (Fontana)—Impuls-Basart	
6	—	STOP, STOP, STOP—The Hollies (Parlophone)	
7	10	MAMMY—Pilmuse Staffy (Philips)—Marbel Music	
8	3	HAVE YOU SEEN YOUR MOTHER BABY STAND-ING IN THE SHADOW—Rolling Stones (Decca)—Essex-Basart	
9	6	DANGY—Clinton Ford (Pye) Amhis (Pye)/Hermans Hermits (Columbia)—Belinda	
10	—	I DESIRE YOU—*Q 65 (Decca)—Impuls-Basart	

ITALY

(Courtesy Musike e Dischi, Milan)

•Denotes local origin

This Last Week	Week		
1	1	MONDO IN MI 7a—*Adriano Celentano (Clan)—Clan-Curci	
2	2	BANG BANG—*Equipe 84 (Ricordi)—Clanton	
3	3	C'ERA UN RAGAZZO—*Gianni Morandi (RCA)—RCA	
4	4	STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)—Peckvie	
5	7	NINO COME TU MI VUOI—*Mino (Ri Fi)—Curci	
6	5	E' LA PIOGGIA CHE VA—*Rokes (Arc)	
7	9	YELLOW SUBMARINE—Beatles (Parlophone)	
8	8	THEME FROM "DR. ZHIVAGO"—Bob Mitchell (Variety)—Curci	
9	10	CENTO GIORNI—*Caterina Caselli (CGD)—Superfinis	
10	11	LOVE ME, PLEASE LOVE ME—Michel Polnareff (Vogue)—Southern	
11	6	LA RAGAZZA IN DUE—*Gigimi (Ri Fi)—Rias	
12	—	BANG BANG—Dalida (Barclay)—Edizione	
13	14	PERDONAL—*Little Tony (Ricordi)—Durim	
14	—	BABY HAVE YOU SEEN YOUR MOTHER—Rolling Stones (Decca)	
15	12	WITH A GIRL LIKE YOU—Troggs (Ricordi Intl.)—Riml e Canzoni	

JAPAN

•Denotes local origin

This Last Week	Week		
1	1	YUME WA YORU HIRAKU—*Sono Mari (Polydor); Midoriko Ako (Crown)—JASRAC	
2	2	KOIKOTSU NO BLUES—*Aoe Mina (Victor)—JASRAC	
3	3	ONNA NO TAMEIKI—*Mori Shoko (Crown)—JASRAC	
4	4	YANAGASE BLUES—*Shizuko Kenichi (Crown)—JASRAC	
5	7	YOGIRI NO BOJO—*Ishihara Yujiro (Taishiku)—JASRAC	
6	5	NEONGAWA—*Bob Satake (King)—JASRAC	
7	6	AOI NAGISA—*J. Yoshikawa & Blue Comets (Columbia) —Watanabe	
8	—	YUUHIGA NAITEIRU—The Spiders (Philips)—Shinko	
9	9	ITSUMAOEMO—The Savages (Philips)—Top	
10	—	STRANGERS IN THE NIGHT—Frank Sinatra (Reprise)—Revue Japan	

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WHEE

WISCONSIN

Green Bay
WBAY
WDUZ
WJPG
Madison
WIBA
WISM
WKDW
Milwaukee
WEMP
WFMR
WOKY
WTMJ
Stevens Point
WSPT
Wausau
WSAU

CANADA

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CFAC
Ottawa
CHQR
Dartmouth, N. S.
CJDT
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CHED
CHQT
CKA
Fredericton, N. B.
CBA
CFNB
Halifax, N. S.
CBH
CHNS
CJCH
Hamilton
CHIQ
CHUC
CKOC
Kingston, Ont.
CKLC
CKWS
Kitchner
CHYM
CKKW
London
CFPL
CKSL
Moncton, N. B.
CKCW
Montreal
CFCF
CFMB
CFOX
CJAD
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TAPE CARtridge

On Saptambar 30th, ITCC paid record companies and music publishers its third quarter royalties. The amount paid to these companies quadrupled our predictions of nine months ago, and most astounding was the IBM run which showad a tramendous increasa in the sala of aight track cartridgas over four track.

According to ITCC sales figures, aight track is now out-selling four track at a rala of 4 to 1, with the percantaga of aight track cartridga salas increasing daily.

Most significant are the sales figures from Southern California whara four track is gradually losing ground to the aight-track fiald. Up to this point, four track has comprisad almost 80% of the volume, but today's raport for Southarn California shows that four-track accounts for 66⅔% and eight-track accounts for 33⅓%.

ITCC had a good indication of increased sales in eight track, whan accapting orders for the new A&M album, "S. R. O.," with Herb Alpert and The Tijuana Brass. On advance orders for this cartridge, the ratio in Southarn California was approximately 60% for eight track and 40% for four track.

Speaking of A&M, one of their top attractions, THE BAJA MARIMBI BAND, opans at Basin Strast East, New York City, on Novambar 28th. This is tha same location whara, almost a year ago, New Yorkers wera first exposed to the magic of Harb Alpert and Tha Tijuana Brass! It is our faeling that this engagamant will grantly boost the popularity of THE BAJA MARIMBA BAND; rasulting in "plus" sales for cartridges as well as albums.

Elsawhara in this issua you will saa our ad announcing the day and date ralaasa of the naw A&M album, "S.R.O." This ITCC cartridga is availabla in both four and aight track and can be purchasad from any A&M distributor or ITCC distributor in the United States.

If you would like to know the nama of your nearest ITCC distributor, please contact us.

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Japan's Tape Cartridge Picture And Its Recent Breakthrough

By REIKO YUKAWA

TOKYO—It has been only recently that the existence of tape cartridge has grasped the attention of the average Japanese.

Some 18 months ago, Nippon Victor was the first to release reel - to - reel 2-track, classical stereo tapes. Close on the heels of Victor, Nippon Columbia entered the market with two packages of 2-track tapes. Yet, these did not create a real demand for tapes, and what was worse, tape recorders themselves were not as popular then as they are today.

In fact, practical stereo tape recorders for prerecorded music listening here arrived on the market only in 1962, and prior to that period, recorders were used mainly as aids in learning foreign languages. When, in 1963, 4-track stereo tape recorders became available, just a small number of Japanese stereo tapes were found on the market, so that users had to turn to imported tapes to satisfy their needs.

Certainly, Japanese tapes were produced in those days but the y were few and, at best, with recordings limited to radio programs, Japanese traditional folk songs and classics played by Japanese artists.

Reason Twofold

The reasons for the delay in manufacturing good domestic tapes were twofold: First, 4-track stereo recorders were not widely used. Too, it was impossible to record copyrighted works on tape because no fee scale for taped music was established with respect to the composition administrated by JASRAC, a mechanical and performing rights society. The fee scale, however, was finally set this spring and one company after another began to concentrate on development and sale of various tapes.

Presently, the following companies and tapes are seen on the market:

1. Record Companies

Nippon Victor

- RCA Victor (open reel)— first domestic 4-track tape issued in March 1966. Sixty-five classic and 25 popular music tapes to be out by October.
- Philips (open reel)—first domestic 4-track tape issued in June 1966. Twenty classic and 16 popular music tapes out by October.
- Philips (casette tape) — imported tapes from Philips, Holland. First release in June 1966 and up to now 3 classic and 16 popular tapes (both mono) out.

Nippon Columbia

- Car Stereo (fidelity-pack system)—first release in September 1966. Tied-up sales activity with Teikoku Dempa Co.
- CBS label (open reel, 4-track stereo)—first release in March 1966. Part of the imported records' dealers also deal in tapes.

King Records

- London label (open reel, 4-track stereo)—first introduced by Sonny from London masters. First release in March 1966.

Teichiku Records

- Master tapes of domestic popular songs recorded to Tokyo Denki Kagaku Kogyo (TDK), which then produces and sells both 4-track stereo and mono tapes under Teichiku label.

Nippon Grammophon

- Started sale of imported tapes, this April, of MGM, Verve, Alshiv and Grammophon all on a subscription basis.

Toshiba Musicat Enterprises

- Started sale of imported 4-track stereo tapes in 1965, of Angel and Capitol on a subscription basis.

2. Other Manufacturers

Fuji Sound

- Since 1963, 4-track stereo and mono tapes of world's folk songs on sale but at present the emphasis is on tapes of easy listening music. About 70 per cent of the tapes represented by the Fidelipac system cartridge.

Tokyo Denki Kagaku Kogyo

- Started production and sale of 4-track stereo tapes, such as "Japanese Music" and "Asian Melody," in 1965. Also on sale are the abovementioned Teichiku tapes, English textbook tapes, NHK program tapes, etc.

Tokyo Tsushi Kogyo

- Master tapes supplied by several American compsnies and already 80 open reel tapes and 40 cartridges, both classic and popular, out on the market. First release in March 1966. Also Japanese music tapes independently produced.

Meco Record Pack

- Foreign—under contract with Muntz of U. S. and all tapes on 4-track Fidelipac system, produced from masters of four U. S. companies.
- Domestic—started production in August 1966 of tapes containing Hachidai Nakamura's works.

Japan is amply supplied with almost all types of tape and be back looking into the cost of a home high fidelity system. In this way the sale of a few stereo auto cartridges can easily become a $500 stereo equipment, record and tape sale in the immediate future.

Every customer sees that The Record Shop carries a tremendous line of auto stereo. Salespeople take the bull by the horns, point out the mass display, with the question "Do you have stereo in your car?" Quite often this leads to an explanation of auto stereo.

Philips, Nippon Victor in Deal

TOKYO—Irving Green, Mercury Records president, left Japan after completing a week's discussion with the Nippon Victor and the Philips companies here. According to B. Joppe, Philips Records representative in Japan, both Philips and Mercury will release stereo music, pre-recorded in Japan on Philips Cassettes late this month through Nippon Victor. Initial releases will include Japanese music.

Philips - type playback machines now made and sold in Japan are all battery-operated and designed for monaural operation. However, Joppe pointed out, the new stereo cassettes will be compatible with the monaural cassettes and may be used on monaural machines. Stereo playback machines will be made in Japan by a number of manufacturers and will be available in the near future.

there is a good possibility of other firms going into this field. Some are already at the stage of studying marketability of their tapes.

It remains to be seen how the versatile auto cartridge tapes will grow in this country, but in any event, an entirely new market has been added to the old, time-tested record market.

Store Puts CARtridges to Work Selling Other Stereo Items, Too

MONTGOMERY, Ala.—The people who buy automobile stereo tape players are likely to become prospects for stereo phonographs, tape recorders and accessories, points out Raymond Cohen, young owner of The Record Shop here.

"There are a lot of people who have no real appreciation whatsoever for stereo music, until they installed a player in their cars," Cohen said. "It may well be that the stereo player went into the automobile as a status symbol, or because the customer is an automobile sports fan who wants everything possible on his car. No matter what the reason, once he has become accustomed to fine stereo music while driving the automobile, chances are that he will start thinking of the same sort of music for his apartment."

Cohen sensed these possibilities immediately after automobile stereo came on the market. Although he did not go all-out for stereo players, largely because his shop is in the center of a shopping mall and inaccessible to automobiles, he laid in a huge stock of automobile stereo tape cartridges.

One bay at the left center of the record browser area has been set aside for a mass display of stereo tape CARtridges, stacked in vertical rows. More than three feet high, and conveniently reached by artists as are standard tapes and records, the display began attracting interest, and has kept a steady parade of car owners. Most dealers whose primary interest is the profits from sale and installation of the unit carry only a smattering of tape, and many of them plan to go out of the field, as soon as the "cream has been skimmed" from the market.

While making extensive plans for going into auto stereo merchandising, Cohen intends to capitalize on what he calls "conversion customers." He wants to bear the owner of a new GTO sport coupe, for example, exclaim over the excellent fidelity which he can get in his automobile. This gives Cohen the opportunity to point out that he will be even more pleased with results he can get in his home.

He points out that the automobile cannot accommodate as large speakers, or as many of them as a home stereo system, that the versatility which is possible through moving the speakers around, the use of different types of sound reflectors, the size of the room, and similar points. Sooner or later, Cohen finds, the customer will

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By GRAEME ANDREWS

LONDON — The RCA-Motorola team touring Europe to show the flag for the Stereo-8 cartridge is confident that its talks with car manufacturers and radio and instrument makers in Britain, Scandinavia, France, Germany and Italy will lead later next year and in 1968 to local manufacture of Stereo-8 players and, later, cartridges.

When the delegation gave a Stereo-8 demonstration at the London Hilton, Irwin J. Tarr, division vice-president of recording tape marketing for RCA Victor, was optimistic about the future of his product—particularly in Italy.

The RCA promotion was designed to impress on the trade that Philips Musicasettes will not have its present monopoly of the British cartridge-cassette market forever. Already plans are being made to import Motorola players and RCA Stereo-8 cartridges into this country. With import duty and dispatch costs added, cartridges will retail for about $14 initially, compared with $5.60 for locally made musicasettes. This will restrict RCA sales to enthusiasts and wealthier customers.

No plans have yet been announced by RCA (Great Britain) Ltd., for the local manufacture of its cartridges. Until they are made here, which will eventually greatly reduce the price, and marketed seriously against the Philips product, the trade inevitably does not expect the RCA system to make a major inroad.

Philips has an added advantage here from the fact that EMI already supplies repertoire for cassettes on the Philips system, and both Pye and Polydor will do so in the new year. The EMI and Pye repertoire deals are known to be nonexclusive pacts, however. Philips will market Pye. EMI is distributing and selling its own, but using Philips duplicating facilities.

Decca, which distributes RCA Victor records here, has steered clear of the prerecorded tape field entirely and has no known plans to enter this market.

It is expected, therefore, that if RCA decides to give Philips proper domestic competition, it will do so entirely independently of Decca. One other major, CBS, is also not in the cartridge market here yet.

RCA-ITALIANA/MARELLI meeting in Turin to introduce the RCA 8-track tape CARtridge and the Marelli player licensed by Lear Jet is attended by, from left, Giuseppe Falce, General Motor district manager; Peter Baumberger, vice-president of RCA Overseas at Geneve; Irwin J. Tarr, RCA Victor division vice-president in Recorded Tape Merketing; Giuseppe Simato, RCA Italian managing director and general manager; Harvey Anselm, European director of the Leer Jet Corp.; Dario Soria, Victor division vice-president in the international Liaison Department; Ferrazzo, Radio Marelli general manager, and Antonio Ingignoli, head of Magneti Marelli's special projects division.

Simul Releases Are Being Eyed by Merc.

CHICAGO — Additional 4 and 8-track CARtridges, including the hit "Winchester Cathedral," were released by Mercury Record Corp. last week.

In announcing the release of 19 additional 4-track tapes and 22 packages in the 8-track version, Tom Bonnetti, product manager of Mercury's recorded tape products, said the label intends to effect simultaneous release of tape cartridge and current album product. The release included product on Mercury, Fontana, Smash, Philips and Limelight.

The 4-track release consists of packages by New Vaudeville Band, the 4 Seasons (2), Dusty Springfield, Bobby Hebb, James Brown, Roger Miller, "1812 Overture," Johnny Mathis (2), Teresa Brewer, the Troggs, Bill Justis orchestra, Horst Jankowski, Sarah Vaughan, Fats Domino, the Three Sounds, Quincy Jones and Erroll Garner.

The 8-track release includes these additional artist outings: Smothers Brothers, Xavier Cugat, George Jones, Million Sellers Instrumentals," Dizzy Killespie, Woody Herman, Dinah Washington, Les McCann, Gerry Mulligan, Oscar Peterson, Royal Family of Spanish Guitar and Byron Janis.

100,000 Units

TOKYO—In the story "Sanyo Elec. Excels," in the Nov. 5 issue, the number of tape cartridge units ordered should have read 100,000.

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TOP 30 BEST SELLERS — December 3, 1966

1.	IF YOU CAN BELIEVE YOUR EYES AND EARS	The Mama's & The Papa's	Dunhill	21-270A
2.	STRANGERS IN THE NIGHT	Frank Sinatra	Reprise	10-427A
3.	YOU'VE LOST THAT LOVIN' FEELIN'	Righteous Brothers	Philles	21-244A
4.	EVERYBODY LOVES SOMEBODY	Dean Martin	Reprise	10-359A
5.	WIPE OUT & SURFER JOE	The Surfaris	Dot	21-120A
6.	BOOTS	Nancy Sinatra	Reprise	10-364A
7.	ROY ORBISON'S GREATEST HITS	Roy Orbison	Monument	10-361A
8.	PIPELINE	The Chantays	Dot	21-111A
9.	PETER, PAUL AND MARY	Peter, Paul & Mary	Warner Bros.	56-108A
10.	THE BEST OF THE RIGHTEOUS BROTHERS	Righteous Brothers	Moonglow	21-343A
11.	JUST ONCE IN MY LIFE	Righteous Brothers	Philles	21-242A
12.	DOWNTOWN	Petula Clark	Warner Bros.	10-744A
13.	SOUL AND INSPIRATION	Righteous Brothers	Verve	21-298A
14.	OLDIES BUT GOODIES, VOL. 8	Original Artists	Original Sound	OS-4T-8858A
15.	RIGHT NOW!	Righteous Brothers	Moonglow	21-178A
16.	DAYS OF WINE AND ROSES—MOON RIVER—AND OTHER ACADEMY AWARD WINNERS	Frank Sinatra	Reprise	10-153A
17.	PERSUASIVE PERCUSSION	Enoch Light	Command	14-154A
18.	GOT MY MOJO WORKIN'	Jimmy Smith	Verve	26-152A
19.	HOUSTON	Dean Martin	Reprise	10-340A
20.	THE IN CROWD	Ramsey Lewis Trio	Cadet	26-308A
21.	OLDIES BUT GOODIES, VOL. 1	Original Artists	Original Sound	OS-4T-8850A
22.	SOMEWHERE THERE'S A SOMEONE	Dean Martin	Reprise	10-376A
23.	WOOLY BULLY	Sam The Sham & The Pharaohs	MGM	21-186A
24.	SEPTEMBER OF MY YEARS	Frank Sinatra	Reprise	10-257A
25.	IN THE WIND	Peter, Paul & Mary	Warner Bros.	56-110A
26.	THE IMPRESSIONS' GREATEST HITS	The Impressions	A.B.C.	21-255A
27.	THE BEST OF THE EVERLY BROTHERS	The Everly Brothers	Warner Bros.	21-305A
28.	TRINI LOPEZ AT P. J.'s	Trini Lopez	Reprise	10-117A
29.	RAY CHARLES' GREATEST HITS	Ray Charles	A.B.C.	10-234A
30.	CHUCK BERRY'S GREATEST HITS	Chuck Berry	Chess	21-342A

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POP SPOTLIGHTS

TOP 20

Spotlights—Predicted to reach the top 20 of the Hot 100 Chart

THE MONKEES—I'M A BELIEVER (Prod. by Jeff Barry) (Writer: Diamond) (**Screen Gems-Columbia, BMI)—(I'm Not Your) STEPPIN' STONE** (Prod. by Tommy Boyce & Bobby Hart) (Writers: Boyce-Hart) (**Screen Gems-Columbia, BMI)**—Two block-buster sides that will hit with immediate impact. "Believer" side is an easy-go dance mover penned by Neil Diamond. "Stone" composed by Boyce & Hart is a hard driving groovy rocker with a strong teen lyric. **Colgems 1002**

4 SEASONS—TELL IT TO THE RAIN (Prod. by Bob Crewe) (Writers: Petrillo-Cifelli) (**Saturday & Season's Four, BMI)**—Hot follow-up to "I've Got You Under My Skin" is this powerful blues rocker with a solid dance beat and the wild Frankie Valli sound. Flip: "Show Girl" (Saturday & Season's 4, BMI). **Philips 40412**

GARY LEWIS & THE PLAYBOYS—WHERE WILL THE WORDS COME FROM (Prod. by Snuff Garrett) (Writers: Curtis-Hardin) (**Viva, BMI**)—Chalk up another top of the chart winner in this well done ballad of lost love, backed by a strong dance beat. Flip: "May the Best Man Win" (Glo-Mac, BMI). **Liberty 55933**

TOP 60

Spotlights—Predicted to reach the top 60 of the Hot 100 Chart

***DEAN MARTIN—(Open Up the Door) LET THE GOOD TIMES IN** (Prod. by Jimmy Bowen) (Writers: Torok-Redd) **(Smooth, BMI)**—A "live" crowd joins Martin in this rousing band-clapper and the total effect is a big chart item and jukebox winner. Happy programmer. Flip: "I'm Not the Marrying Kind" (Screen Gems-Columbia, BMI).

B. J. THOMAS—PLAIN JANE (Prod. by Huey P. Meaux) (Writer: Cahrron) **(Crazy Cajun/Poker, BMI)**—Interesting up-tempo ballad with a good teen-slanted lyric should bring Thomas back to the Hot 100 with impact. Flip: "My Home Town" (Crazy Cajun/Flomar, BMI). **Scepter 12179**

***SENATOR EVERETT McKINLEY DIRKSEN—GALLANT MEN** (Prod. by Tom Morgan) (Writers: Wood-Cacavas) **(Chappell, ASCAP)**—The Senator could have a "Green Beret" type of hit in this well done narrative-march production. Should be a much programmed item, with top sales to follow. Flip: "The New Colossus (Statute of Liberty)". **Capitol 5805**

TRINI LOPEZ—YOUR EVER CHANGIN' MIND (Prod. by Don Costa Prod.) (Writers: Sonenberg-Snyder) **(GI, BMI)**—Change of pace for Lopez in this exciting cover of the Crispian St. Peters number. Lopez is strong competition in this powerful rendition and the race is on to see who'll win! Flip: "Takin' the Back Roads" (Tridon, BMI). **Reprise 0536**

***DANA ROLLIN—BEST FRIEND** (Prod. by Sebastian) **(Faithful Virtue, BMI)**—Penned by John Sebastian, this bluesy bar-room arrangement and good vocal treatment should top the "Wicked Cathedral" success. Flip: "All Night Long" (Copperleaf, BMI). **Tower 297**

WAYNE NEWTON—HAPPY IS GONE (Prod. by Steve Douglas) (Writers: Resnick-Levine-Resnick) **(T.M., BMI)**—Newton has another chart-bound single to replace his "Games That Lovers Play." Winning performance and arrangement of a teen oriented rhythm ballad. Flip: "How D'ya Talk to a Girl" (Shapiro-Bernstein, ASCAP). **Capitol 5793**

LEN BARRY—YOU BABY (Writers: Spector-Mann-Weil) **(Screen Gems-Columbia, BMI—WOULD I LOVE YOU** (Writer: **Robinson) (Jobete, BMI)**—In the vein of "1-2-3," driving rocker destined for a high spot on the Hot 100. Flip is a blues rock ballad with equal potential. Different sound for Barry. **Decca 32054**

***PALM BEACH BAND BOYS—I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER** (Prod. by Danny Davis) (Writers: Young-Ahlert) **(Ahlert/Warock, ASCAP)**— The Billy Williams hit of a decade ago receives a megasbound "Winchester Cathedral" production which should hit nationally with impact. Milwaukee pulled this from their current LP. Flip: "I Don't Want to Set the World on Fire" (Cherio, BMI). **RCA Victor 9026**

CHART

Spotlights—Predicted to reach the HOT 100 Chart

BEN E. KING—What Is Soul? (Prentu-Assault, BMI). ATCO 6454
SGT. Barry Sadler—Ballad of the Green Berets (Duchess, BMI). RCA Victor 9027
THE BOBBS—Bittersweet (Trousdale, BMI). IMPERIAL 25661
CHUCK BERRY—Little Witty Suite (Arc, BMI). CHESS 1944
CLIFF RICHARD & THE SHADOWS—Time Drags By (Shadows-Hill & Range, BMI). EPIC 10145
THE TROLLS—Something Here Inside (Panco-Yvonne, BMI). ABC 10894
THE BIRDWATCHERS—I'm Gonna Be It to Tee (Sherlyn, BMI). MALA 548
SACHA DISTEL—Casa D'Irene (Flomar, BMI). SCEPTER 12149
FLAMINGOS—Do Shoob Shy World (Fingerlick, BMI). PHILIPS 40413
AL CAIOLA & HIS ORK—Return of the Seven (United Artists, ASCAP). UNITED ARTISTS 50090
THE BUCKINAIRS—Baby Boy (Cameo-Parkway/Ann Arbor, BMI). LUCKY SEVEN 231
THE TEMPTATIONS—Beauty Is Only Skin Deep (Gitarzan, ASCAP). GO & GO 3411
THE FOUR FUTHS—If You Still Want Me (Scope, —). COLUMBIA 43713
THE FLOCK—Dimensions (I've Been Down So Long) (Dimensions, BMI). DESTINATION 628
ROY JOHNSON—Words of Circumstances (Acuff-Rose, BMI). HICKORY 1425
CORPORATE SHAGE—Hot Fade Away (Nor Va Jak, BMI). WORLD ARTISTS 1004

JIMMY CASTOR—Hey, Leroy, Your Mama's Callin' Tee (Bozart, BMI). SMASH 2004
GOSS GRAND—Pathfinder (Miller, ASCAP). MONUMENT 986
ELLIS STEARNS—Sweet Lovin' Baby (Stearns, BMI). PORT 60,032
CHOSEN LOT—Time Was (Green City, BMI). SIDRA 9004
T-NET BUTLER—Paul Revere (Bill Cheatham, BMI). MERCURY 115
THE HOWARD STREET STATION—Baby Doll (Fiona Doo't Wait Too Long) (Twelve Strings, BMI). KAPP 777
STEVE SANDERS—If That Ain't Lovin' (Cromart, BMI). MGM 13608
CHRISTMAS CHART SPOTLIGHTS
MIKE DOUGLAS—The Story of) The First Christmas Carol (Murbo, BMI). EPIC 10009
HENRY GLOVER & THE LOS PANCHOS—Navidad y Aos Nuevo (Edit. Musicana, BMI). COLUMBIA 43566
PERCY FAITH—Christmas Eve (Noted), ASCAP). COLUMBIA 43846
JAMES BROWN & HIS FAMOUS FLAMES—Sweet Little Baby Boy (Part I) (Scol, BMI). KING 6066
BOOKER T. & THE M.G.'s—Jingle Bells (East, BMI). STAX 202
LITTLE RICHARD & GRCR.—Little Christmas Sledge Bide (Damian, ASCAP). ABC 10883

TOM JONES—GREEN, GREEN GRASS OF HOME (Prod. by Peter Sullivan) (Writer: Putman) **(Tree, BMI)**—Porter Wagoner country hit of last year, now a smash in England by Jones, should meet with equal success in the U. S. Exceptional vocal work on the plaintive ballad. Flip: "If I Had You" (Northern, ASCAP). **Parrot 40009**

***STUTZ BEARCAT—LUCKY LINDY** (Prod. by Norm Ratner & Roy Silver) (Writers: Gilbert-Baer) **(Feist, ASCAP)**—Vaudeville is back! And Lindy is with 'em in this spirited honky-tonk arrangement. Should prove top programmed leading for wax for a big chart item. Hot jukebox entry with hilarious vocal work. Flip: "Whispering" (Miller, ASCAP). **Warner Bros. 5877**

THE IDES OF MARCH—YOU NEED LOVE (Prod. by Mike Considine) (Writer: Peterik) **(Junik, BMI)**—Strong rhythm ballad for the "You Wouldn't Listen" group should surpass their initial success by far. Infectious rhythm and vocal workout. Flip: "Sha-La-La-La-Lee" (Bigtop Records/Lynch, BMI). **Parrot 312**

GALE GARNETT—I MAKE HIM FLY (Prod. by Al Schmitt) (Writer: Garnett) **(Supercoin, BMI)**—The husky voiced folkster has a powerful dance beat number which should rapidly bring her back to the Hot 100. Flip: "The Sun Is Gone" (Hastings, BMI). **RCA Victor 9020**

JOE TEX—PAPA WAS TOO (Prod. by Buddy Killen) (Writer: Tex) **(Tree, BMI)**—Hard driving rocker by Tex should make its mark in both the r&b and pop fields. Culled from his LP it moves to the end. Flip: "The Truest Woman in the World" (Tree, BMI). **Dial 4051**

THE ROYALETTES—TAKE MY LOVE (Prod. by Bill Medley) (Writer: Medley) **(Righteous Brothers, BMI)**—Penned and produced by Bill Medley, this first rate material should bring the girls back to the winner's circle. Exceptional rhythm ballad and top vocal performance. Flip: "My Man" (Righteous Brothers, BMI). **MGM 13627**

CHUBBY CHECKER—KARATE MONKEY (Prod. by Billy Jackson) (Writers: Jackson-Virtuoso) **(Twin Girl/Virtu, ASCAP)**—Combining the popular sport with the equally popular dance series as a power-house chart contender for Checker. Should hit hard and fast. Flip: "Her Heart" (Right Tunes, BMI). **Parkway 112**

***SHIRLEY BASSEY—THE LIQUIDATOR** (Writers: Callander-Schifrin) **(Hastings, BMI)**— Powerful stylist has the hottest piece of material since her "Goldfinger" smash. Enough exposure could make this film theme a big one. Flip: "Sunshine" (Unart, BMI). **United Artists 50096**

MAXINE BROWN—I DON'T NEED ANYTHING (Prod. by Vance-Pockrisi) (Writers: Vance-Pockrisi) **(Feist, ASCAP)**—Paul Vance and Lee Pockrisis penned and produced this strong rhythm ballad which is a hot contender for a high spot on the chart. Flip: "The Secret of Livin' " (Vance/Feist, ASCAP). **Wand 1145**

CHRISTMAS SPOTLIGHTS

BARRY SADLER — I WON'T BE HOME THIS CHRISTMAS (Prod. by Andy Wiswell) (Writers: Whitcup-Sadler) **(Music, Music, Music, ASCAP)**—Combining the holiday season with the tragedy of war provides the "Green Beret" winner with powerful material, which could hit fast and big. Flip: "A Woman Is a Weepin' Willow Tree" (Music, Music, Music, ASCAP). **RCA Victor 9008**

THE LITTLE KIDS—SANTA CLAUS IS STUCK IN THE CHIMNEY (Prod. by Eddie Mascari-Erwin Wenzlaff-Bill Perrie) (Writers: Mascari-Wenzlaff-Mascari) **(Bob-Cor, BMI)**—Holiday novelty loaded with kiddie appeal in the Chipmunks vein could prove the big pop novelty for the year. Flip: "Tambourine Jingle" (Bob-Cor, BMI). **Tower 298**

COUNTRY SPOTLIGHTS

TOP 10

Spotlights—Predicted to reach the top 10 of the HOT COUNTRY SINGLES Chart

MERLE HAGGARD—THE FUGITIVE (Prod. by Ken Nelson) (Writers: Anderson-Anderson) **(Four Star, BMI)**—Hot on the heels of "The Bottle Let Me Down," Haggard comes up with an equally potent item in this strong ballad material composed by Liz and Casey Anderson. Flip: "Someone Told My Story." **Capitol 5803**

JEANNIE SEELY—A WANDERIN' MAN (Prod. by Fred Foster) (Writer: Cochran) **(Pamper, BMI)**—The "Don't Touch Me" stylist has more strong Hank Cochran hard country which she brings to perfection and aimed right at the top of the chart. Flip: "Darling, Are You Ever Coming Home" (Pamper, BMI). **Monument 987**

BILLY GRAMMER—THE REAL THING (Prod. by Billy Sherrill) (Writer: Baham) **(Newkeys, BMI)**—Top notch Billy Sherrill production and first rate Grammer material make this smooth country ballad a top contender for the chart. Flip: "Heaven Help This Heart of Mine" (Gallico, BMI). **Epic 10103**

BUDDY CAGLE — APOLOGIZE (Prod. by Scott Turner) (Writer: Hart) **(Metric, BMI)** — **HELP'S ON THE WAY** (Prod. by Scott Turner) (Writers: Turner-Zeigler) **(Irving, BMI)** — Cagle has a winner—or two—in these outstanding numbers. Equal sales potential for the rhythm ballad written by Freddie Hart and the bouncy flip penned by Scott Turner and Coy Zeigler. **Imperial 66218**

COUNTRY CHRISTMAS

STONEWALL JACKSON—MOMMY LOOK, SANTA IS CRYING (Prod. by Don Law & Frank Jones) (Writer: Lowery) **(Acuff-Rose, BMI)**—The ballad tale of a broken family is extremely well performed by Jackson and should prove a holiday programming and sales winner. Flip: "Blue Christmas" (Bibo, ASCAP). **Columbia 43917**

CHART

Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

KAY ADAMS—Where Old the Good Times Go (Bettye Jeane, BMI). TOWER 294
JIM WEBBIT—Stranded (Peach, SESAC). CHART 1410
CHUCK SLAUGHTER—I Just Got Me Cryin' (Wormwood, BMI). LUCKY 11 234
MAX POWELL—It's New (Cedarwood, BMI). OECCA 32056

R&B SPOTLIGHTS

TOP 10

Spotlights—Predicted to reach the TOP SELLING RHYTHM & BLUES SINGLES Chart

EARL GAINS—DON'T TAKE MY KINDNESS FOR A WEAKNESS (Prod. by Rogana Prod.) (Writer: Cox) **(Barmour, BMI)**—Steady and solid is this blues rocker which should meet with heavy air play and top sales—both r&b and pop. Flip: "I Have Lived and I Have Loved" (Cal, BMI). **HBR 510**

CHART

Spotlights—Predicted to reach the R&B SINGLES Chart

JUNIOR PARKER—Man or Mouse (Don, BMI). DUKE 413
PAUL KELLY—How Do You Do It (Tree, Bmi). PHILIPS 40409
THE STAPLE SINGERS—It's Been a Change (Pervis, BMI). EPIC 10104
BILLY JOE SHAVER—Ain't No Good Chain (Tuckahoe/Tuckahoe, BMI). JEWEL 775
JOE HINTON—If I Had Only Known (Edon, BMI). BACE BEAT 574
TOMMIE YOUNG—Soulful Strut (Fame, BMI). STAX 203
BILL BLACK'S COMBO—Bumblin' (Jec, BMI). HI 2115
MIGHTY JOE YOUNG—Hand Times (Follow Me) (Cellec/Fredricks, BMI). U.S.A. 866

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b/w

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(Columbia Records)

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1619 Broadway, New York 19, N. Y.

Billboard TOP 40 EASY LISTENING

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	LAST WEEK	2 WEEKS AGO	3 WEEKS AGO	TITLE — Artist, Label & Number	WEEKS ON CHART
1	2	14	27	**WINCHESTER CATHEDRAL** — New Vaudeville Band, Fontana 1562 (Southern, ASCAP)	4
2	1	1	1	**THE WHEEL OF HURT** — Margaret Whiting, London 171 (Hammond, BMI)	17
3	4	4	5	**GAMES THAT LOVERS PLAY** — Eddie Fisher, RCA Victor 8956 (Miller, ASCAP)	7
4	5	7	7	**A DAY IN THE LIFE OF A FOOL** — Jack Jaxon, Kapp 781 (United Artists, ASCAP)	7
5	3	3	4	**A TIME FOR LOVE** — Tony Bennett, Columbia 43748 (Witmark, ASCAP)	11
6	7	8	15	**HAWAII (Main Title)** — Henry Mancini, His Ork & Chorus, RCA Victor 8951 (United Artists, ASCAP)	8
7	6	5	2	**BORN FREE** — Roger Williams, Kapp 767 (Screen Gems-Columbia, BMI)	19
8	11	16	21	**CHANSON D'AMOUR** — Lettermen, Capitol 2749 (Thunderbird, ASCAP)	6
9	10	10	11	**CABARET** — Marilyn Maye, RCA Victor 8956 (Sunbeam, BMI)	10
10	17	40	—	**THAT'S LIFE** — Frank Sinatra, Reprise 0531 (Four Star Television, ASCAP)	3
11	9	9	17	**ALL THAT I AM** — Elvis Presley, RCA Victor 8941 (Gladys, ASCAP)	9
12	13	26	32	**WISH YOU WERE HERE, BUDDY** — Pat Boone, Dot 16953 (Spoone, ASCAP)	7
13	8	2	3	**LOOKIN' FOR LOVE** — Ray Conniff Singers, Columbia 43814 (Screen Gems-Columbia, BMI)	10
14	12	12	18	**THE WHEEL OF HURT** — Al Martino, Capitol 5740 (I. Morgan-Hammond, BMI)	7
15	20	22	26	**A MAN AND A WOMAN** — Tamiko Jones & Herbie Mann, Atlantic 2368 (Northern, ASCAP)	6
16	35	—	—	**MAME** — Herb Alpert & the Tijuana Brass (Mame-Jo, ASCAP)	2
17	18	18	24	**WALKING HAPPY** — Peggy Lee, Capitol 5726 (Shapiro-Bernstein & Co., ASCAP)	7
18	15	17	22	**SOMEBODY LIKE ME** — Eddy Arnold, RCA Victor 8965 (Morris, BMI)	8
19	39	—	—	**GHOST RIDERS IN THE SKY** — Dave Mariella Band, ABM 820 (Dave Mariella, BMI)	2
20	14	6	6	**NOBODY'S BABY AGAIN** — Dean Martin, Reprise 0516 (Smash-Nona, BMI)	9
21	23	32	—	**A SYMPHONY FOR SUSAN** — The Johnny Mann Singers, Liberty 55929 (Hall Etc, ASCAP)	3
22	36	—	—	**TIME AFTER TIME** — Chris Montez, A&M 822 (Sands, ASCAP)	2
23	19	15	10	**ELUSIVE BUTTERFLY** — Bobby Vinton, Epic 10058 (Metric, BMI)	11
24	26	29	33	**LOUIE, LOUIE** — The Sandpipers, A&M 819 (Limax, BMI)	6
25	29	33	—	**SPANISH NIGHTS AND YOU** — Connie Francis, MGM 13610 (Miller, ASCAP)	3
26	16	11	8	**SUMMER SAMBA** — Walter Wanderley, Verve 10421 (Duchess, BMI)	17
27	22	24	28	**GAMES THAT LOVERS PLAY** — Wayne Newton, Capitol 5736 (Miller, ASCAP)	8
28	28	28	29	**CABARET** — Mike Douglas, Epic 10078 (Sunbeam, BMI)	6
29	40	—	—	**WISH ME A RAINBOW** — Doctor Kathman Chorus, 4 Corners of the World 120 (Forrester, ASCAP)	2
30	—	—	—	**MY CUP RUNNETH** — Ed Ames, RCA Victor 9005 (Chappell, ASCAP)	1
31	—	—	—	**TINY BUBBLES** — Don Ho, Reprise 0570 (Ureeke, ASCAP)	1
32	31	31	40	**WHO AM I** — Petula Clark, Warner Bros. 5863 (Duchess, BMI)	4
33	38	—	—	**PLEASE SAY YOU'RE FOOLING** — Ray Charles, ABC 10866 (Flamar-Baby Monica, BMI)	2
34	—	—	—	**AMANHA** — Walter Wanderley, Verve 10421 (Duchess, BMI)	1
35	33	36	37	**DISTANT DRUMS** — Jim Reeves, Fallon 304 (Combine, BMI)	4
36	34	35	35	**MARRIED** — Bobbie Gentry, Monument 971 (Combine, BMI)	9
37	37	38	39	**THEME FROM THE BIBLE** — Peter Sir 'apkins, 20th Century-Fox 6666 (Robbins, ASCAP)	5
38	—	—	—	**SAMBA DE ORFEO (Black Orpheus)** — Sonny Stitt, Verve 10427 (Duchess, BMI)	1
39	—	—	—	**SUGAR TOWN** — Nancy Sinatra, Reprise 0537 (Criterion, ASCAP)	1
40	—	—	—	**IF YOU GO AWAY** — Soulful Jr, Epic 10061 (Metric, BMI)	1

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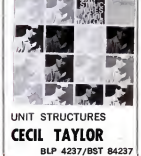

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Billboard

HOT 100

★ STAR performer—Sides registering greatest proportionate upward progress this week.

Record Industry Association of America seal of certification as million selling single.

Billboard Award	This Week	Last Week	2 Weeks Ago	3 Weeks Ago	TITLE	Artist (Producer), Label & Number	Weeks On Chart
	3	3	6		WINCHESTER CATHEDRAL	New Vaudeville Band, (Geoff Stephens), Fontana 1562	6
(2)	2	2	4		GOOD VIBRATIONS	Beach Boys (Brian Wilson), Capitol 5676	7
(3)	1	1	7		YOU KEEP ME HANGIN' ON	Supremes (Holland-Dozier-Holland), Motown 1101	8
(4)	4	6	9		DEVIL WITH A BLUE DRESS ON & GOOD GOLLY MISS MOLLY	Mitch Ryder & The Detroit Wheels (Bob Crewe), New Voice 817	8
★	9	24	65		MELLOW YELLOW	Donovan, (Mickie Most), Epic 10098	4
6	6	7	10		I'M YOUR PUPPET	James & Bobby Purify (Don Schroeder), Bell 648	11
7	8	11	21		LADY GODIVA	Peter & Gordon (John Paramor), Capitol 5740	7
8	10	12	17		BORN FREE	Roger Williams (My Orch), Kapp 747	14
9	5	5	1		POOR SIDE OF TOWN	Johnny Rivers (Lou Adler), Imperial 66058	10
10	7	4	2		LAST TRAIN TO CLARKSVILLE	The Monkees (Tommy Boyce & Bobby Hart), Colgems 1001	13 (E)
11	12	17	20		COMING ON STRONG	Brenda Lee (Owen Bradley), Decca 32018	10
12	16	21	34		I'M READY FOR LOVE	Martha & The Vandellas, (Holland-Dozier-Holland), Gordy 7066	6
13	13	20	31		STOP STOP STOP	Hollies (Ron Richards), Imperial 66314	6
14	17	23	47		A HAZY SHADE OF WINTER	Simon & Garfunkel (Bob Johnston), Columbia 43975	5
★	42	75	—		THAT'S LIFE	Frank Sinatra (Jimmy Bowen), Reprise 0501	3
15	26	39	55		WHISPERS	Jackie Wilson (Carl Davis), Brunswick 55360	7
★	27	58	69		I GOT YOU BABE / FEELIN' "OH NO NO"	Sonny & Cher, Unart (Sonny Bono), Atlantic 2366	4
16	11	8	3	96	7 YEARS	(Valentine Mark) & the Mysterians, Cameo 438	8
17	14	10	15		RAIN ON THE ROOF	Lovin' Spoonful (Erik Jacobsen), Kama Sutra 216	8
★	36	55	73		(Come 'Round Hene) I'M THE ONE YOU NEED	Miracles (Holland & Dozier) Tamla 54140	4
18	19	15	14		HOORAY FOR HAZEL	Tommy Roe (Tom Nolan), ABC 10803	12
19	34	40	51		IT TEARS ME UP	Percy Sledge (Marlin Greene), Atlantic 2358	4
★	37	53	83		A PLACE IN THE SUN	Stevie Wonder, (C. Paul), Tamla 54139	4
20	21	22	22		WHO AM I	Petula Clark (Tony Hatch), Warner Bros. 5865	6
21	20	18	18		WHAT BECOMES OF THE BROKENHEARTED	Jimmy Ruffin (Wilton Felder), Soul 35052	15
★	31	33	49		THE WHEEL OF HURT	Margaret Whiting (Arnold Goland), London 101	7
22	28	26	30		BUT IT'S ALRIGHT	J. J. Jackson (Jerry Ross), Calla 179	10
23	33	43	57		RUN, RUN, LOOK AND SEE	Brian Hyland (Snuff Garrett), Philips 40405	7
★	35	37	45		KNOCK ON WOOD	Eddie Floyd (Prod. by Stax), Stax 194	13
24	18	13	13		LOVE IS A HURTIN' THING	Lou Rawls (David Axelrod), Capitol 5749	8
★	45	82	—		MAME	Herb Alpert & the Tijuana Brass, (Herb Alpert), A&M 802	2
★	43	79	—		(I Know) I'M LOSING YOU	Temptations, (R. Whitfield, Brady) 7007	3
(25)	15	9	8		IF I WERE A CARPENTER	Bobby Darin (Koppleman-Rubin), Atlantic 2390	11
(26)	32	34	46		HOLY COW	Lee Dorsey (A. Toussaint-M. Sehorn), Amy 965	6
(27)	30	32	38		LOVE, LOVE, LOVE	Sandpipers (Tommy LiPuma), A&M 819	7
(28)	46	54	75		TIME AFTER TIME	Chris Montez, (Herb Alpert-Tommy Boyce), A&M 825	4
(29)	39	57	67		(When She Needs Good Lovin') SHE COMES TO ME	Chicago Loop (Jon Crews & Al Kohn), Brunswick 55366	5
(30)	22	14	11		REACH OUT I'LL BE THERE	Four Tops (Holland & Dozier), Motown 1095	14
(31)	25	9	5		DANDY	Herman's Hermits (Mickie Most), MGM 13600	10
(32)	29	29	37		SECRET LOVE	Billy Stewart, (Dave & Carlton), Chess 1970	8
(33)	24	25	25		LOOK THROUGH MY WINDOW	Monkees (Tommy Boyce & Bobby Hart), Colgems 1001	7
(34)	56	66	81		IT'S SALLY GOT	Tommy Jones & The Shondells, Bandette 4710	4
(35)	23	16	12		WALK AWAY RENEE	Left Banke (World United Prod. Inc.), Smash 2001	13
★	62	83	—		SUGAR TOWN	Nancy Sinatra, (Lee Hazelwood), Reprise 0527	2
(36)	38	27	27		B-A-B-Y	Carla Thomas (Stuff), Stax 196	8
(37)	57	67	84		CAMES THAT LOVERS PLAY	Eddy Fisher, (H. Schacht), RCA Victor 9064	4
★	58	81	96		TALK TALK	Music Machine, (Brendan Harvey), Original Sound 91	6
(38)	50	60	76		HELP ME GIRL	Eric Burdon, (Mike Jeffries), Capitol 5759	4
(39)	53	56	68		WISH YOU WERE HERE, BUDDY	Peter Paul & Mary (Milt Okun), Warner Bros. 5866	5
(40)	52	52	56		HEAVEN MUST HAVE SENT YOU	Elgins (Holland-Dozier), V.I.P. 25007	7
(41)	51	65	70		A SYMPHONY FOR SUSAN	Amboy Dukes (Richard Conte), Bell 1229	4
(42)	66	—	—		MUSTANG SALLY	Wilson Pickett, (Jerry Wexler-Tom Dowd), Atlantic 2368	3
(43)	69	96	—		SINGLE GIRL	Sandy Posey, (Chips Moman), MGM 13612	3
(44)	47	47	58		ON THIS SIDE OF GOODBYE	Righteous Brothers, (Bill Medley), Verve 10469	6
(45)	73	84	—		COMING HOME SOLDIER	Bobby Vinton, (Robert Morgan), Epic 10098	3
(46)	71	90	—		I NEED SOMEBODY	(Valentine Mark) & the Mysterians, Cameo 441	2
(47)	100	—	—		CRY	Ronnie Dove, (Phil Gadd), Diamond 216	2
★	77	—	—		PANDORA'S GOLDEN HEEBIE JEEBIES	Chocolate Watch Band (Richard Podolor), Tower 314	2
(48)	54	61	61		WHY PICK ME	Jackie Lee (Bert Berns), Shondells Dil Gold, Verve 10467	5
★	74	89	—		MONEY (That's What I Want)	Jr. Walker & the All Stars, (B. Gordy, Jr.-A. Gorn), Soul 35054	3
★	79	93	97		(Who Have Nothing)	Ides of March (Jerry Corbetta), Warner Bros. 5868	4
(49)	64	73	74		A DAY IN THE LIFE OF A FOOL	Jack Jones, (David Kapp), Kapp 781	7
(50)	63	71	72		BANG! BANG!	Joe Cuba Sextet (Pancho Cristal), Tico 470	7
(51)	55	59	60		SOMEBODY (Somewhere) NEEDS YOU	Darrell Banks (Sahd Ahmed Prod., Inc.), Revilot 204	8
(52)	67	77	79		WE'VE GOT A THING THAT'S IN THE GROOVE	Mitch Ryder & The Detroit Wheels (Bob Crewe), New Voice 817	4
(53)	68	78	82		PLEASE SAY YOU'RE FOOLING	Ray Charles (T.N.), ABC 10868	3
(54)	87	—	—		I FOOLED YOU THIS TIME	Dave Chandler, (Carl Gerbi), Checker 1126	2
(55)	70	80	87		THE PROUD ONE	Frankie Valli, (Bob Crew), Philips 40407	4
(56)	61	63	71		COME BACK TO ME	Five Stairsteps, (Wesley C. 60)	5
★	85	—	—		THE EGGPLANT THAT ATE CHICAGO	Dr. West's Medicine Show & Junk Band, (Paul Buff), Go Go 1001	2
(57)	72	72	78		WINCHESTER CATHEDRAL	Ivy League, (Carl Fischer), Perpetual 3741	5
(58)	59	62	63		THE WHEEL OF HURT	Margaret Whiting, (Arnold Goland), London 101	8
★	88	—	—		YOU CAN BRING ME ALL YOUR HEARTACHES	Five Stairsteps, (Wesley C. 60)	2
(59)	74	82	—		GHOST RIDERS IN THE SKY	Ramblers (Mickie Most), MGM 13600	2
(60)	75	76	80		DON'T ANSWER THE DOOR	B. J. Thomas (Johnny Pate), ABC 10856	3
(61)	76	74	77		BABY, WHAT DO YOU WANT ME TO DO?	Barbara Lewis, (Jerry Wexler & Otis McLeod(Ric), Atlantic 2364	7
★	99	—	—		HAPPENINGS TEN YEARS TIME AGO	Yardbirds, (Simon Napier-Bell), Epic 10094	2
★	91	—	—		TELL IT LIKE IT IS	Aaron Neville, Parlo 101	1
(62)	80	—	—		I DON'T NEED NO DOCTOR	Joe Tex (Tex), ABC 10860	2
(63)	81	—	—		ALVIN'S BOO-CA-LOO	Alvin Cash & the Crawlers, (J. Jones), Mar-V-Lus 6016	2
★	97	—	—		WORDS OF LOVE	Mamas & the Papas (Lou Adler), Dunhill 4027	1
★	98	—	—		GEORGY GIRL	Seekers, (K. R. Miller), Capitol 5750	1
★	92	—	—		EAST WEST	Herman's Hermits, (Mickie Most), MGM 13629	1
★	93	—	—		I'VE PASSED THIS WAY BEFORE	Jimmy Ruffin, (J. Dean & W. Hoggs-Hogan), Soul 35057	1
★	94	—	—		TRY A LITTLE TENDERNESS	Otis Redding, (Steve Cropper), Volt 4018	1
★	95	—	—		PLEASE DON'T EVER LEAVE ME	Cyrkle, (John Simon), Columbia 43975	1
(64)	90	—	—		I WANNA MEET YOU	Cris' Omen (Jim Golden), Colpix Colpix 632	2
★	96	—	—		GOOD THING	Paul Revere & the Raiders, (Terry Melcher), Columbia 43980	1
(65)	91	—	—		HELP ME, GIRL	Eric Burdon & Animals (Tom Wilson), MGM 13629	2
★	100	—	—		THERE'S GOT TO BE A WORD	Innocence, (Hap-Anders-Poncia), Kama Sutra 214	1
(66)	95	—	—		(He's) RAINING IN MY SUNSHINE	Jay & the Americans (Bob Gaudio), United Artists 50094	2
(67)	93	—	—		TINY BUBBLES	Don Ho & the Aliis, (Burks), Reprise 0507	2
(68)	94	—	—		I'M GONNA MAKE YOU LOVE ME	Jr. Walker & the All Stars, (B. Gordy), Soul 35054	2
★	99	—	—		THERE'S SOMETHING ON YOUR MIND	Bobby Marchan, (Jerry Ross), Imperial 66010	1
★	99	—	—		KARATE	Boots Randolph (Steve Sholes), Monument 1101	1
(69)	96	—	—		YOU COT ME HUMMIN'	Sam & Dave, (Prs. by Stax), Stax 204	1
(70)	98	—	—		HAVE YOU EVER LOVED SOMEBODY	Bobby Vee, (Snuff Garrett), Liberty 55985	2
★	99	—	—		BABY WHAT I MEAN	Jerry Butler, (Sam Dees-Tom Dowd), Atlantic 2366	1
★	99	—	—		ALL BE HOME	Perfections, (Luther Dixon), Medallion 1311	1
(71)	100	—	—		BAD MISUNDERSTANDING	Critters, (Kipp-Jadore-Pancia), Kapp 795	2

HOT 100—A to Z—(Publisher-Licensee)

Abbie's Boo-Ca-Loo (Vaam, BMI) — 40
A-B-A-Y (Fal, BMI) — 35
Ain't What Do You Want Me to Do (McLemphis, BMI) — 46
Baby What I Mean (Nom, BMI) — 98
Bad Misunderstanding (Acuff-Rose, BMI) — 100
Bang! Bang! (Cotton, BMI) — 50
Born Free (Screen Gems-Columbia, BMI) — 8
But It's Alright (Screen Gems-Columbia, BMI) — 22
Come Back (Conrad, BMI) — 57
Coming Home Soldier (Come On Boy You Need Me, BMI) — 45
Coming Soon (Adlib-Parlow, BMI) — 5
Cry (Cedarwood, BMI) — 47
Dandy (Lorna, BMI) — 31
Devil With a Blue Dress On & Good Golly Miss Molly (Jec, BMI) — 4
Don't Answer the Door (Tamerlane, BMI) — 60
Don't Need No Doctor (Human-Andy Mackie, BMI) — 79
Eggplant That Ate Chicago (Trio, BMI) — 56
Everybody Loves a Lover (Hill & Range, BMI) — 77
(I'm) Ra Raining In My Sunshine (Trio, BMI) — 66
Ghost Riders In the Sky (Cherio Corral, BMI) — 59
Good Thing (Vogue, BMI) — 69
Good Vibrations (Sea of Tunes, BMI) — 2
Happenings Ten Years Time Ago (Yardbirds-Feist, BMI) — 62
Hazy Shade of Winter (Paul Simon, BMI) — 14
Heaven Must Have Sent You (Bobby Elgins-Eden, BMI) — 40
Holy Cow (Lee Dorsey, BMI) — 26
Hooray For Hazel (Tommy Roe-Triple Tee, BMI) — 18
I Can't Help Myself (Sunbeam, BMI) — 3
I Don't Need No Doctor (Human-Andy Mackie, BMI) — 79
I Fooled You This Time (Jackson-Johnson, BMI) — 54
I Got You Babe (Cotillion, BMI) — 27
I'll Be Easier Each Day (Acuff-Rose, BMI) — 97
I'll Be Gentle As God (Jobete, BMI) — 91
I'm Gonna Make You Love Me (Jobete, BMI) — 68
I'm Ready For Love (Jobete, BMI) — 12
I'm Your Puppet (Press-Tree, BMI) — 6
I Need Somebody (Cameo-Parkway, BMI) — 46
I Wanna Meet You (Tuneville, BMI) — 64
I Wish You Were Here, Buddy (Cherry Lane, BMI) — 39
I'm Ready For Love (Jobete, BMI) — 12
I'm Your Puppet (Press-Tree, BMI) — 6
If I Were a Carpenter (Tallyrand, BMI) — 25
It Tears Me Up (Press, BMI) — 19
It's Sally Got (Bandette, BMI) — 34
Karate (Vogue, BMI) — 99
Knock On Wood (East, BMI) — 23
Last Train To Clarksville (Screen Gems-Columbia, BMI) — 10
Look Through My Window (Trembalt, BMI) — 33
Love, Love, Love (Trio, BMI) — 27
Love Is a Hurtin' Thing (Gordon, BMI) — 24
Mame (Morris, ASCAP) — 21
Mellow Yellow (Donovan Ltd, BMI) — 3
Money (That's What I Want) (Jobete, BMI) — 48
Monkey Time (Conrad, BMI) — 63
Mustang Sally (Press-Tree, BMI) — 42
Pandora's Golden Heebie Jeebies (Screen Gems-Columbia, BMI) — 47
Please Don't Ever Leave Me (Chappell, BMI) — 64
Please Say You're Fooling (Jobete, BMI) — 53
Proud One (Saturday & Seaman's Four, BMI) — 55
Rain On the Roof (Faithful Virtue, BMI) — 17
Reach Out I'll Be There (Stone Diamond, BMI) — 30
Run, Run, Look and See (Screen Gems-Columbia, BMI) — 23
Secret Love (Daniels, ASCAP) — 32
Single Girl (Combine, BMI) — 43
Somebody (Somewhere) Needs You (Jobete, BMI) — 51
Sugar Town (Criterion, ASCAP) — 35
Symphony For Susan (Bell, BMI) — 41
Talk Talk (Music Machine, BMI) — 38
That's Life (Trio, BMI) — 10
That's Something On Your Mind (Jobete, BMI) — 67
That's Something To Feel Good About (Harrison, BMI) — 70
Time After Time (Screen Gems-Columbia, BMI) — 28
Tiny Bubbles (Peter Maurice, BMI) — 67
Try a Little Tenderness (Bourne, ASCAP) — 94
Walk Away Renee (Pals Tune, BMI) — 35
Wheel of Hurt (Margaret Whiting-McLaughlin, BMI) — 58
What Becomes of the Brokenhearted (Jobete, BMI) — 21
What Do You Want Me to Do (Jobete, BMI) — 61
Whispers (Jackie Wilson, BMI) — 15
Whispers (Unknown, BMI) — 37
Who Am I (Sanseverino, BMI) — 20
Who Have Nothing (Trio, BMI) — 49
Why Pick Me (Jobete, BMI) — 48
Winchester Cathedral (Fentone-Feist, BMI) — 57
Wish You Were Here, Buddy (Cherry Lane, BMI) — 39
Words of Love (Trousdale, BMI) — 97
Yesterday's Gone (Chad-Jeremy, ASCAP) — 89
You Can Bring Me All Your Heartaches (Jobete, BMI) — 74
You Keep Me Hangin' On (Jobete, BMI) — 3
You Got Me Hummin' (Jobete, BMI) — 69
You've Passed This Way Before (Jobete, BMI) — 93

BUBBLING UNDER THE HOT 100

101. AM I A LOSER	Eddie Holman, Parkway 106
102. QUESTIONS & ANSWERS	...In Crowd, Vine 004
103. IF YOU GO AWAY	Jay & the Techniques, Smash 2041
104. WHERE DO YOU GO TO (My Lovely)	Peter Sarstedt, United Artists 50090
105. TOMORROW'S (Just Another Day)	Association, Valiant 6016
106. TOUR EVEN CRAWLIN' BABY	Crispian St. Peters, Jamie 1320
107. I'M A MAN	Yardbirds, Epic 10094
108. I'M A BOY	Bobby Goldsboro, United Artists 50091
109. CHANGE IS THE SEX	Walter Jackson, Okeh 7268
110. I'M A FOOL TO CARE	Joe Barry, Smash 2042
111. I'VE GOT A FEELIN' YOU KEYING	Bobby Bland, Duke 412
112. PEAS OF LOVE	Bobby Hatfield, Checker 1128
113. PEOPLE GET ALONG	Jerry & the Pacemakers, Laurie 3360
114. I'M GOING WHERE YOU	Gary & the Playboys, Soma 1428
115. I'M GONNA MAKE YOU	Mitch Ryder & The Detroit Wheels, New Voice 817
116. MY IMPOSSIBLE DREAM	Al Hirt, Atlantic 2364
117. I'M A MAN	Spencer Davis Group, United Artists 50092
118. I'VE GOT MY MOTHER TO	Jimmy Soul & Star, Jobe 6469
119. LOVE ME TWO	Jimmy Soul & Star, Jobe 6469
120. I'M A BOY	Who, Decca 32014
121. SOMEBODY HELP ME	Spencer Davis Group, United Artists 50092
122. GOODNIGHT MY LOVE	Temptations, (R. Whitfield, Brady) 7007
123. I'VE GOT TOO MUCH TO GIVEN (LAST NIGHT)	Mamas & the Papas, Dunhill 4027
124. 96	Bobby Goldsboro, Liberty 55985
125. SPANISH HARLEM	Cannibal & the Headhunters, Rampart 1305
126. CRY TO ME	Solomon Burke, Atlantic 2362
127. I'M A BOY	Eddie Hand, Duke 412
128. WISH HE A GARDEN	...In Crowd, Vine 004
129. I SPECIAL CHILDREN'T LOVE ME	Marvelettes, Tamla 54138
130. HOT LOVE & TASTE	Arthur Prysock, Columbia 43977
131. I'M A BOY	Herman's Hermits, MGM 13629
132. I'M A BOY	Monkees, Colgems 1001
133. DANCING IN THE STREET	Mamas & the Papas, Dunhill 4027
134. LUCK I DON'T HAVE YOU	Les Gibbons, Mirwood 5502

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.

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'Trade Getting in Stereo Groove'

By ELIOT TIEGEL

LOS ANGELES—The record industry is just now learning to properly use the long-play album and the stereophonic medium, in the opinion of Tutti Camarata. "The album wasn't designed to be 12 cuts," the gray-haired composer-conductor said. "It's beauty is its long-playing continuity."

As an artist on London Records, Camarata is developing a series for the Phase 4 line in which the music is never separated by the normal use of blank vinyl. He is currently in London to record a follow-up to his first venture, "Verdi Spectacular." The new album planned for taping Thanksgiving Day is a "Puccini Spectacular." These albums are classical in content, with Camarata arranging the opera arias for exclusive instrumental interpretation by the Kingsway Symphony. The original librettos are never tampered with, the leader says.

"Instrumentally this material can take a different shape," Camarata said, adding he hoped to do a Tchaikovsky spectacular in the future, because that would be the "average person's cup of tea."

Camarata operates on several levels. He has been an artist for London 20 years, owns and records for his own Coliseum label, records and produces for Walt Disney and operates Sunset Sound Recorders, a thriving small studio.

Better Quality

It is through Phase 4 and his own Coliseum 20-20 sound concepts, that Camarata believes stereo is accurately presented. The ping-pong effects, which marked much of the first successful stereo disks, are being replaced by true reproduction of instruments, playing arrangements correctly written to take advantage of the medium, he says.

There is more detail given to mike placement now, he adds, which allows for true response of instruments never clearly heard before.

With his own Coliseum operation which is distributed by London, Camarata hopes to expressly design packages for stereo. A forthcoming venture is called "Jungle Adventure" and is a potpourri sounds of the jungle, interspersed with pop music.

Camarata hopes to develop projects for stereo by hiring individual artists when they fit the concept. Coliseum, which is two years old, had no signed talent, only the maestro. Camarata's 20-20 stereo formula calls for equal division of musical content on both channels. Originally the aim was for an all-stereo output, but this has changed. Coliseum now issues mono product, because, according to its owner, "Salesmen asked why prohibit the sale by not having mono? I agree to this point, with economics so important, you can't argue with that."

Covers Teen Market

While the "Jungle Adventure" will appeal to the adult kid of adventurous sound buff, Camarata covers the teen market by interpreting pop tunes with his Tutti's Trombones band and lets the trombones cover the middle-of-the-road field on other albums.

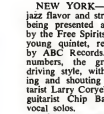
With his name on so many different labels, the musician

(Continued on page 31)

Free Spirits Give Out With A Spirited Performance

NEW YORK—Rock with a jazz flavor and straight jazz are being presented at The Scene by the Free Spirits, a promising young quintet, recently signed by ABC Records. In its rock numbers, the group used a driving style, with much wailing and shouting by lead guitarist Larry Coryell and rhythm guitarist Chip Baker in their vocal solos.

Baker was especially good in



Kitty Wells is the name and it can usually be found at the top of the charts. Now sha's put her famous Road Show on a new Decca platter . . . "The Kitty Wells Show" (DL4831). It features Kitty, Johnny Wright, and other famous names. Turns out that Kitty's a Gibson girl, Johnny Wright plays the Gibson guitar, too, as do many of the others at the top of the current pop lists.

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Swingle Singers Twinkle Giving Classics New Look

NEW YORK — The Swingle Singers, using the melodies of composers such as Bach, Telemann, and Mendelssohn, provided a delightful concert Nov. 10 at Town Hall. The Philips Records artists, duplicating the parts of various instruments with their voices, were directed by Guy Pederson on bass and Daniel Humair on drums, producing a jazz and classical sound. Mort Swingle, leader of the group, announced each number and explained what was happening with the ensemble, especially in a Gigue from Telemann's "Suite in F," which he used for demonstration. In this number, the individual singers represented a harpsichord, violin, bass continue and other strings.

Major pieces of the evening were Telemann's "Concerto for Six Instruments" and "Sinfonia" from Bach's "Second Harpsichord Partita," and Mozart's "Eine Kleine Nachtmusik," which drew applause when announced. This last work formally closed the concert, but two lively numbers, the "Bourree" from Bach's "B Minor Suite" and the "Gigue" from the "Well Tempered Clavier," served as encores.

As usual, soprano Christine Legrand, with her enthusiastic and engagingly manner and her clear voice, was a standout as she handled the lines originally written for flute, oboe d'amore, violin and other instruments. Humair's backing em-

(Continued on page 31)

Margaret Whiting Credits A&R Men, Walt McGuire

By CLAUDE HALL

NEW YORK—As an artist who's had a great record career spanning 12 million-sellers, Margaret Whiting attributes the key to her new success as a record artist to a&r producers. That, and the faith of Walt McGuire at London Records.

Her first comback try was "Somewhere There's Love." It got turned down by nearly every Hot 100 format radio station. Most music directors "flipped over this new girl singer," said Jack Gold, who produces her records with Arnold Goland. "But when they found out it was Margaret Whiting, they turned the record down."

Margaret was told the same thing. "It got turned down at top 40 stations because I was who I was. They said they couldn't play it until the record got on the charts. I asked them how I was going to get in the charts unless they played it."

McGuire was contacted and said, "We'll do it again." So London came out with "The Wheel of Hurt." This second effort brought her success. The record climbed to No. 1 on

(Continued on page 31)

Don Ho Is Testing Out His 'Hawaiian-Along'

LOS ANGELES—Don Ho, a favorite of the Islands, is testing his Hawaiian nightclub format on Coconut Grove patrons prior to working his way around the country. Ho's formula is designed to break the barrier between performer and audience by acting as a catalyst for group participation.

Unfortunately, there are kinks in the concept of running an unorthodox, loose format in which the audience participates in almost half the act. The vocalist has a warm, grabbing personality and a rich, romantic voice and he could make it on his strength alone. However, he has developed a free-flowing concept in Hawaii which calls for girls in the audience placing a lei around his neck, and giving him a kiss; youngsters coming on stage to dance while Ho's back-up group, the Aliis, play for dancing; and asking the audience to sing.

The result is a combination professional-amateur hour. On the night reviewed, the format ran for 1 hour 45 minutes. His Grove audience was loaded with people who had come to the Duke's place in Honolulu. They knew his songs and were willing to participate in the kissing and dancing.

Ho's audience joins in with robust hand-clapping and community-singing on the Hawaiian tunes. Ho called upon an exwaitress, Bobbi Wright, to sing "What Now My Love" and she was excellent with a dramatic interpretation. He brought up the room's maitre 'de, Gilbert Paoli, who sang two numbers, and a teen-age Australian singer who massacred "If I Had a Hammer."

Comedy runs through the act in Ho's polished one-liners and the Aliis own funny facial expressions backing several numbers.

When Ho did sing, as on "Born Free" and "I'll Remem-

Honor Steve, Eydie

NEW YORK — Steve Lawrence and Eydie Gorme will receive B'nai B'rith's 1966 Israel Bond Chai Award at a gala dinner next Thursday (1) at the Americana Hotel. The couple will receive the award "for their dedicated service to the people of Israel and their distinctive contribution to the world of entertainment." The only previous winner of the award was Sammy Davis Jr.

Signings

Don Rondo joined United Artists Records with a long-term pact. His first release for his new label will be "Till the World Knows You're Mine." . . . The **Canadian Sweethearts** have been signed to a long-term pact by Epic Records . . . **Gene Clark**, a former member of the **Byrds**, has left Columbia Records. His initial single is "Echoes" and "I Found You." An LP is planned for early next year. . . . **Chris** okayed a long-term contract with Prestige Records with an LP due in January. . . . The **Shaggy Boys** to United Artists, where "You and Me" is their debut single. . . . Also joining United Artists is the **Unspoken Word**, whose first disk will be "Boy." . . . The **Ed Curran Quartet** to ESP Records. . . . **Milton DeLugg** signed a long-term contract with Prestige Records. DeLugg also is a pop and classical composer.

Billy Joe Burnette's new Gold Standard release jumped on the WINNERS chart at WROV, Roanoke, Va., at #28 to #19 position and climbing. What number is it on your chart? Write Zeke Clements for club engagements. Gold Standard Records, 728 16th Avenue, South, Nashville, Tenn. 37203. Phone: 244-6679. (Advertisement)

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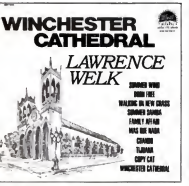
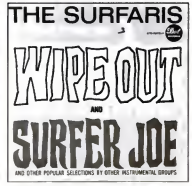


WINCHESTER CATHEDRAL
Lawrence Welk
DLP 3774

ALFIE
Billy Vaughn
DLP 3751



WIPE OUT
The Surfaris
DLP 3535

RHAPSODIES FOR YOUNG LOVERS
Midnight String Quartet
V-6001

THE MILLS BROTHERS TODAY
DLP 3766

WISH YOU WERE HERE, BUDDY
Pat Boone
DLP 3764

TALK TO ME, TIGER
Rita Moss
DLP 3763

PARIS SMILES
Jerry Antes
DLP 3762

NEW SOUNDS
Liberace
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HARRY JAMES—LIVE AT THE RIVERBOAT
DLP 3728

IT'S OVER
Jimmie Rodgers
DLP 3717

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DLP 3746

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WISH YOU WERE HERE, BUDDY / LOVE FOR LOVE
PAT BOONE
16933

WIPE OUT / SURFER JOE
THE SURFARIS
144

I'LL BE MISSING YOU / BLUE CHRISTMAS
BONNIE GUITAR
16968

LOVE ME, PLEASE LOVE ME / WONDERFUL YOU
JIMMIE RODGERS
16973

WINCHESTER CATHEDRAL / TREE IN THE SKY
GUS
16967

QUESTIONS & ANSWERS / HAPPINESS IN MY HEART
THE IN CROWD
V-604

LOVE'S THE THING / SHE GIVES ME LOVE
THE SMOKE RINGS
16975

WINCHESTER CATHEDRAL / BORN FREE
LAWRENCE WELK
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Mgrs. Collection Men: Diamond

NEW YORK—New performers shouldn't sign with personal managers, believes Bang Records artist Neil Diamond. "As a matter of fact," he says, "they'd be better off without them. Most of these 'so-called' managers are no more than collection agents who contribute little or nothing to their client's career and drain them financially."

Diamond, currently climbing the Hot 100 chart with "I Got the Feelin'," said, that the type of managers that new talent ordinarily attract are usually not good enough to help an artist's career. "Often they are club owners who happen to spot something special in a new group of artists working for them. They parlay their acquaintance with some of the other owners in the business, a few deejays, newspapermen and agents into an impressive-sounding sales pitch and a murderous management contract."

Diamond recalled that, while still in high school, he signed a personal management contract calling for 50 per cent of his earnings for seven years. "Nothing happened, but it still cost my father a lot of money to buy me out of the deal. Since then, without a manager, I have had two top records as a recording artist ('Cherry, Cherry') and 'Solitary Man') and another top 10 song as a writer: 'Sunday and Me,' by Jay and the Americans.

The 22-year-old artist pointed out, "In reality, a truly talented group or singer or writer who is persistent will come to the attention of a music publishing company, a booking agency, or a record company on his own."

"Many times the owner of a small record company looks to spread himself out and 'hedge' his bets through management. He will own a couple of publishing companies and have a deal with a booking agency, all for the sole purpose of exploiting and tying up his artists completely. He figures that, in the event of any small success that might come the artist's way, he's 'covered' from every conceivable angle."

Diamond considers artists "extremely fortunate" in rare occasions where they hooked up with a good personal manager from the beginning. However, Diamond feels good personal management is both available and meaningful only after the artist has attained a degree of maturity and recognition.

He explained, "In my own case, if I could find the right personal manager at this moment, I would sign with him. I've established myself as a hit writer and a chart artist. My booking agency tells me that the reports have been uniformly good on my personal appearances. To break into the other areas of show business in which I am interested, such as TV, films and to upgrade the quality of my engagements, astute management would probably be an asset. I don't think I would want to have him involved in my writing or recording, however, and probably I would be better off if he avoided that area completely."

But his advice to any new artist who is about to make a management agreement is to wait until he has a little understanding of the business and of himself. "Nobody can sing for you and nobody can write for you. When you're out there on stage—you're all alone."

Trade in Groove

• Continued from page 24

admits that people have been confused as to his main loyalty. With London 20 years this January, Camarata feels his identity has been with the British firm. But he's no slouch with his domestic activities. For six years he's managed the recording studio, started mainly to handle his own productions. Now, he says, Disney, the Tijuana Brass, Elektra and Liberty are key accounts and he sometimes "has trouble getting into the studio himself."

Swingle Singers

• Continued from page 24

phasized the Spanish rhythms of the Albeniz "Zortico." Two of the most familiar pieces which went over well were Mozart's "Sonata in C Major" and a movement from Haydn's "Symphony No. 94 (Surprise)" from which "Twinkle Twinkle Little Star" is derived.

Possibly the most remarkable thing about the Swingle Singers is that even with style which would seem to limit variety, the group can produce a thoroughly interesting program.

FRED KIRBY

Margaret Whiting Credits A&R Men, Walt McGuire

• Continued from page 24

Billboard's Easy Listening chart and high on the Hot 100 chart.

Today's record business has a whole new approach, she said. "It's now vitally important to have the right producers. In the old days, the record company would assign anyone to produce your session, but today the producer is all responsible. I work a month on a record now, and I never did that in my life."

After being on Capitol Records for years, she went to Dot, then Verve, but had not had anything for three or four years in the way of records.

"I wanted to have a hit record again. Bobby Darin and Frank Sinatra had proved it could be done. I studied the teen market. My 15-year-old daughter, Debbie Bush, helped by bringing in her friends to listen to me sing. Her opinion was that I was a little square and ought to change my name to Maggie. I played a record by Petula Clark before Petula recorded 'Downtown' and my daughter didn't recognize the artist. So I knew it was a matter of being commercial."

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Programmed Commercials Help Pave Way to Success for WAYS

By CLAUDE HALL

CHARLOTTE, N. C.—Even the commercials on audience-WAYS are "programmed." Commercials, as well as records, contribute to a modern station's sound, said program director Jack Gale.

"Our air personalities will move a commercial if they have just finished with a slow record and the commercials that can be moved during any given half-hour are marked on the log. Certain commercials, of course, are aired at designated times. Local commercials generally are not musical jingles; thus are not considered in the station's drive for a special sound.

Basically, the programming might be a fast record followed by a Wrigley chewing gum musical commercial, then another fast-paced record. "The commercial would fit perfectly in between, because it's slower paced than the records." Nationally produced records are coded for fast or slow in pacing.

While a few of these musical commercials can be switched about during a given half-hour period, the records can't. They're played, as called for, by Gale, who makes up the next day's programming list before going home each afternoon. Because of the commercials, several records in a row might be considered hard rock 'n' roll tunes, as long as the commercials give a change-of-pace.

Successful Format

This type of programming—diagrammed in Boston before Gale left WMEX—has proven vastly successful. When the new owners, Mr. and Mrs. Stan Kaplan (Stan Kaplan is president, his wife, Sis Kaplan, is general manager) took over the station in May 1965 it featured automated tape programming of a rock 'n' roll nature and was only as high as fourth in the teen-listeners hours after school. The Kaplans and Gale went on the air June 7, 1965, with personalities and the type of programming that Gale and Kaplan, who'd been national sales manager of WMEX, had visualized.

Today, Hooper audience surveys show the station as a substantial leader throughout the entire day, even during the morning. From a staff of nine in 1965, the station has grown to 38 people. From the old building which normally housed the station, WAYS has expanded into a house trailer that contains the sales staff temporarily while a new building is under construction. The trailer will then be given away in a contest. The station has been very big on contest promotions; latest is an effort to give away a German cannon to some high school to use a basketball game.

Quite necessarily, WAYS does not program its music strictly for Charlotte. All surveys show the station with a tremendous audience in outlying cities like Gastonia, Concord and Monroe. In compiling the station's playlist, which varies anywhere from 36 records to 45, WAYS calls from 17 to 19 record stores, but

(Continued on page 38)

FRED SIPIORA, president of Singer One-Stop, left, with WLS deejay Bernie Allen and RCA's Youngbloods during group's recent Chicago debut. Artists, from left, are Jesse Colin Young, Jerry Corbitt, Joe Bauer, and Banana.

KHJ, TV'er Pull Singles Scoops

By ELIOT TIEGEL

LOS ANGELES—KHJ and its sister station, KHJ-TV, are riding a run of single exclusives. The TV outlet recently entered the contemporary music scene with a "Boss City" Saturday afternoon program featuring KHJ disk jockeys and guest stars.

Two singles, "Good Vibrations" by The Beach Boys and the Association's "Pandora's Golden Heebie Jeebies" were debuted on the TV show, according to Ron Jacobs, who programs the AM radio operation.

Within the last six weeks the following singles were given KHJ exclusively. Jacobs said: Donovan's "Mellow Yellow," the Hollies' "Stop, Stop, Stop," Bobby Darin's "Girl That Stood Beside Me," Herman's Hermits' "East West" and "Dandy," the Monkees' "I'm a Believer" and the Rolling Stones' "Have You Seen Your Mother, Baby, Standing in the Shadows?"

A Vital Boost

Despite criticism from record manufacturers that KHJ's tight playlist makes it difficult to expose a significant number of new products, the station gives a single a vital boost when the tune is added to its "Boss 30" playlist, Jacobs said. He added that the acquiring of exclusives is a "mutual evolvement" between the station and the labels. KHJ's ratings place it as the top rocker in the market.

In addition to the basic 30-title list, the station includes "a handful of 'hit-bound' songs" which are new records. Of the six "hit-bounds" aired recently, three were exclusives. There are also select album tracks which are pulled, such as "I Want to Be Free" and "Monkee Theme" from the group's LP.

Cross-Channel

KHJ and KFRC, the RKO General top 40 station in San Francisco, are cross-channeling their promotional themes back and forth, said Jacobs, who brainstorms the local station's whole contests and promotion grabbers.

With more than a year in its current chart singles format, KHJ's sound has hardened into a tight, mechanical operation with soft station identifications bracketing songs, news and commercials. One important development has been the emergence of Don Steele's shouting, uptempo brand of announcing as the style which all the other deejays now imitate.

WLS-FM Backing Singles Stereo Fight

By RAY BRACK

CHICAGO — WLS-FM Station manager Harvey Wittenberg joins the growing number of stereo broadcasters asking for record companies to come up with some kind of stereo versions of hit singles.

WLS-FM bears little resemblance to its wallicking sister station—WLS, which programs Hot 100 chart tunes—and Wittenberg feels WLS-FM may be exerting more influence on album sales in this market than some record company promotion people realize.

"Not so the local guys, though," said Wittenberg. "They know we have an open door policy for promotion men and they can come in any hour of the day. We're called on constantly by Columbia, Capitol, RCA Victor, Command, Warner Bros., Reprise, London, and everybody else with LP's. We're not automated, and if we like something—and we listen to all of it—we'll play it right away."

WLS-FM has been known to air a cut within an hour after a record company representative brought it in. This happened with the new Mersland LP. Morning man (9-2:30 Mike Rapchak) is known for pulling this off regularly.

The station, which signs on at 9:30 and off at midnight, is now seventh in Chicago's FM ratings but hopes to move up a notch in future reports. Steve Hodges in the afternoon and Bob Porter in the evening round out the on-the-air-crew, save for Wittenberg himself, who handles play-by-play of Chicago Blackhawks hockey games on the station.

DAVE DUDLEY, Mercury artist, is at left talking with product manager of Mercury Alan Mink, center, and country music deejay Bob Hanger of WINA, Charlottesville, Va.

KTOK Album Winner By a Long 61% Slot

OKLAHOMA CITY, Okla.—KTOK, with determination and hard work, has captured the No. 1 position in the market here as the major influencer on album sales—indication of not only a vast young adult and adult audience but a commanding ability to persuade them to buy product. The station ranked as leader by a huge margin of votes in Billboard's latest Radio Response Ratings survey of the market, after ranking a close second behind KOCY a year ago.

This time, there was no doubt as KTOK scored 61 per cent of the votes of businessmen whose living depends on record sales—record dealers, distributors, one-stop operators, and local and national record company executives.

KTOK is owned by a group of investors that include movie actor Jimmy Stewart and station president William D. Schueler. The station now ranks No. 2 in audience surveys, Schueler said. This includes a Hooper rating of No. 1 between 9 a.m. and 3 p.m.

Schueler ha' been at KTOK about two and a half years. He brought music director Bob Riggins with him from KJEM in Oklahoma City. Together, they've built the station from an also-ran to a powerhouse serves as program director and president; Riggins as music director and air personality.

Of the records played, about a third are albums, another third are current Easy Listening singles, the rest are past hits. The station has about 800 past hit records, but doesn't paly them as much as current records—just, in fact, to keep the station from "sounding teenish," said Riggins.

Riggins, who selects all of the music, listens to both sides of every record. "And we get hundreds, so you can imagine the work involved. But it's worth it because we get some good records to play, even if many of them never become hits."

WTTO GOES TO HOT 100

TOLEDO, Ohio—WTTO, a 1,000-watt operation, switched to a Hot 100 format last week. Program director of the station is Don Kelly. New staffers include James K. Davis, air personality and assistant program director, and Rick Snyder, both from WCSY-FM Troy - Albany-Schenectady, N. Y.

56% Go for WVON

CHICAGO—WVON is the No. 1 influence on sales of r&b records in this market, according to 56 per cent of the record dealers, distributors, one-stop operators, and record company executives. A typographical error in the Nov. 19 issue listed the station as No. 1 in the Radio Response Rating survey, but with only 5 per cent of the votes.

Elektra's First Country LP

NEW YORK—Elektra Records began servicing last week of its first country music product—"Beatles Country" by the Charles River Valley Boys—the 2,225 radio stations programming country music. This includes, said promotion chief Steve Harris, every station playing even an hour of country music. However, Elektra is also aiming the unusual album, which hinges on tunes by the Beatles, at the pop market and will service key pop stations, too. The label scored recently with the chart-busting "Baroque Beatles Book," which was played by pop stations as well as classical music radio stations. It's hoped that both country music stations and pop stations will expose the new country record, Harris said. It was produced in Nashville by Paul A. Rothchild and Peter Seigel.

AFTER 8 YEARS
THE ALL-TIME FAVORITE AND STILL THE #1 CHRISTMAS ALBUM

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ORIGINAL VERSION

3100 MONAURAL S3100 STEREO

ALSO:
THE #1 CHRISTMAS SINGLE!

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THE HARRY SIMEONE CHORALE 20th CENTURY-FOX 6429

20th CENTURY FOX RECORDS

Distributed by RCA Records

1350 AVENUE OF THE AMERICAS, NEW YORK, N. Y. 10019

WKY Early Show Pace-Setter

By CLAUDE HALL

OKLAHOMA CITY, Okla.—A morning radio show by Dan Williams, the program director of WKY here, sets the pace for the station's other air personalities. Within limits, they're free to select their own records for airplay and can, literally, play the five to eight new records of the week as often as they like . . . "as long as they pace their show well," said Williams. "If they have any question about pacing, I tell them to listen to me."

Williams has the morning show on WKY, the No. 1 station in the market on all surveys, including Billboard's most recent Radio Response Ratings survey. The station, in the Billboard survey, placed No. 1 in influencing sales of singles records, indicating not only a commanding audience of teens and young adults, but authority in persuading them to buy product. The station record 85 per cent of the votes of record dealers, record distributors, record company executives, and one-stop operators, for influencing sales of singles records.

Williams was the major deejay influence on singles record sales in the market, with 40 per cent of the votes.

50 Disks on Playlist

WKY plays 50 records on its playlist, plus new records and Williams said the 5,000-watt operation plays "every one."

New records are given three weeks' trial, depending on how many telephone calls come in to support it. But Williams estimates that it will get played at least a couple of times a day. The station even has counters on its hot-line phones to the deejay on duty in order to determine the popularity of any given record in relation to telephone calls.

"But we like to believe we're hep to what's happening in this market regardless of whether any given record is known here, elsewhere or not. We have a full-time man researching two days every week on just the playlist. Records here aren't played just by happenstance."

(Continued on page 36)

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Interesting to note that **Jack Sterling's** departure from WCBS, New York, will be more than 17 years, was WHN's gain. The New York good music outlet has signed Sterling to a long-term contract as their 6-10 a.m. man, effective Jan. 1, 1967. This reduces **Jim Ameche's** show from six to four hours a day—10 a.m.-2 p.m. **Jim McQuade**, former program director of WCBS, which is switching to a music format, has been hired to help out CBS' "Young Sound" syndicated stereo FM program. Now being heard on many stations around the nation.

* * *

Jack Gibson, a former Motown Records executive, is now regional r&b promotion manager of the Midwest division for Decca, Coral, and Brunswick Records. Gibson was once program director of WCIN, Cincinnati, and WABQ, Cleveland. . . . **Bob Lockwood**, deejay at WJRZ, New York, is now a record act as well—"Jingle Bell Heart."

Lee Gray, program director of WTRY in the Troy-Albany-Schenectady, N. Y. area, has discovered a new rock 'n' roll act in the area; he sent them to Laurie Records in New York. The group was signed and their first release is "Charity." Because of

(Continued on page 36)

Radio Response Rating

OKLAHOMA CITY, OKLAHOMA . . . 4th Cycle

DECEMBER 3, 1966

TOP STATIONS

Call Letters	% of Total Points
Rank	
★ POP Singles	
1. WKY	40%
2. KOMA	40%
★ POP LP's	
1. KTOK	61%
2. KOCY	21%
3. KFMH-FM	18%
★ R&B	
1. KBYE	100%
★ JAZZ	
1. KOOL-FM (Steve Doshaimer)	100%
★ COUNTRY	
1. KLPR	100%
★ CONSERVATIVE	
NOTE: The following stations feature conservative programming as part of their music format:	
WNDA, KOMA-FM	
★ COMEDY	
1. KEW-AM & FM	100%
★ FOLK	
NOTE: No folk station in Oklahoma City area.	
★ CLASSICAL	
1. KOCO-FM	50% (tie)
1. KFMH-FM	50% (tie)

THE RADIO RESPONSE RATINGS of stations and individual air personalities have been determined by survey of local and national record promotion personnel, distributors and record manufacturers. Not a popularity poll, the ratings are strictly on the competitive ability of the stations and air personalities to influence their listeners to purchase the singles and albums played on the air. The ratings likewise point up the importance of music of all types in building audiences and crediting the framework conducive to influencing the listener to purchase other products and services advertised on radio stations.

TOP DISK JOCKEYS

Book	Disk Jockeys	Call Letters	% of Total Points
★ POP Singles			
1.	Denny Williams	WKY	40%
2.	Don Wallace	WKY	19% (tie)
2.	Terry McGrew & Jim Spencer	WKY	19% (tie)
4.	Dale Wehba	KOMA	11%
	Others		11%
	(Dennis Kaye, WKY; Johnny Dark, WKY)		
★ MUSIC DIR., PROGRAM DIR., OR LIBRARIAN			
	(Most co-operative in exposing new records)		
	Allen Cleat	Record Librarian, WKY	
	Dale Wehba	Program Director, KOMA	
★ TOP JOCKEYS (Pop Singles) BY TIME SLOT			
Morning		Denny Williams, WKY	
Mid-Morning		Johnny Dark, WKY	
Early Afternoon		Don Wallace, WKY	
Traffic Man		Dale Wehba, KOMA	
		J. Dennis Kaye, WKY	
Early Evening		Terry McGrew, WKY	
		Jim Bowman, WKY	
Late Evening		Jim Spencer, WKY	
All Night		Bob Hamilton, WKY	
★ TOP TV BANDSTAND SHOW			
The Scene (Dennis Kaye), WKY-TV, Sat.			
★ POP LP's			
NOTE: In this category respondents report that in most instances the station programming is most important in record sales. No individual DJ. Special mention was made for:			
Bob Kingsley			KTOK
Tom Gilmore			KOCY
Richard Carroll			KFMH-FM
★ PROGRAM DIR., MUSIC DIR., OR LIBRARIAN			
	(Most co-operative in exposing new LP's)		
Sea Sensations		Music Director, KOCY	
Richard Carroll		Program Director, KFMH-FM	
Bob Kingsley		Music Director, KTOK	
★ R&B			
1. Big Ben Tipton		KBYE	100%
★ COUNTRY			
1. Jim Ed		KLPR	65%
2. Jim Scott		KLPR	30%
3. Jerry White		KLPR	5%

STATIONS BY FORMAT

AM RADIO FREQUENCIES

WNAD	640	WKY	930	KOCY	1340
KLPR	1000	KTOK	1000	KNOR	1400
KEW	890	KLPR	1140	KOMA	1520

FM RADIO FREQUENCIES

KFMH-FM	94.1	KOMA-FM	102.7
(S) KFMS-FM	101.9	(S) KFMH-FM	104.1

OKLAHOMA CITY, OKLAHOMA (Including Norman), Country's 50th Radio Market (9 AM, 4 FM)

KBYE: 1,000 watts. Daytimer. Great Empire Corp. **Format: Rhythm & Blues (100%).** Editorializes daily. Special programming: "Gospel Show," with Ben Tipton, record reviews from guest panel, weather in request dedication, 2:30 p.m.-sup off, Sat. Larry La Lance is director of 3-man news dept. 5-min. news on the hr., extended news daily. Cuts Tom Connell's LP's featured regularly on "Talmen Show," of Ben Tipton, 2:30 p.m.-sign off, M-S. Jazz featured regularly on "Talmen Show," with Ben Tipton, 2:30 p.m.-sign off, M-S. New records selected for air-play by Greg. dir. & music dir. Station publishes play list weekly. Approximately 5 new 45's and 2 new LP's programmed weekly. Record promotion people are: Jerry Lynch, Prog. dir., Ben Tipton. Send 2 copies of 45's and 3 copies of LP's to Mr. Tipton, Box 1926, 5508 N. Eastern, Oklahoma City, Okla. 73101. Phone: (405) 424-5252.

KFMH-FM: ERP 100,000 watts. On the air 24 hrs. Stereo. Market One affiliate. **Music format: Pop Standards (85%)-Jazz (1-2%)-Classical (1-2%).** Special programming: Monday-Friday with Tony Garrett, midnight-5 a.m., daily. "Sunrise Serenade & Stars in Stereo," with Chuck Chandler, 5 a.m.-10:30 a.m. daily. "Stars in Stereo," with Richard C. Carroll, 10:30 a.m.-noon, daily. "Stars in Stereo," with Ken Wilson, noon-2 p.m. daily. "Nietzlfe," with Rick Drew, Mark Weaver, 2-6:30 p.m. daily. "Boston Pops," with Arthur Fiedler, Stereo, 1 p.m., Saturday. Jazz featured regularly. New records selected for air-play by prog. dir. Richard Carroll. Music dir. is Jim M-F. Gen'l mgr., Ed Thorne. Prog. dir., Richard Carroll. Send 2 copies of 45's and 2 copies of Stereo LP's to Mr. Carroll, 3 Joel Nominal Building, Oklahoma City, Okla. 73102. Phone: (405) CE 2-4321.

KIOG-FM: ERP 40,450 watts. On the air 24 hrs. **Music format: Jazz (100%).** Editorializes occasionally. Steve Doshaimer is director of news dept. 5-min. local news on the hr. Cuts from Contemporary LP's are featured on the hr. New records selected for air-play by prog. dir. Gen'l mgr., Bill Stern. Steve Doshaimer. Send 2 copies of 45's and 2 copies of LP's to Mr. Doshaimer, 109 N. 9th St., Oklahoma City, Okla. 73102. Phone: (405) CE 2-4321.

KJEM: 250 watts. Daytimer. All talk format. Special programming: Oklahoma City U. basketball in season, "Morning Report," with news-weather, sports in depth, 7-9 a.m., M-F. "Afternoon Report," with news-weather, sports in depth, 4:30-6 p.m., M-F. "Sooner Kitchen," with Sooner Cafeteria cooking, 11-12 a.m., M-F. "Trivia," with Jerry Lynch, 9-10 a.m., M-F. Sat. Frank Doyle is director of 2-man news dept. Doyle serves on the hr. Extended on the half-hr., extended news 12 noon. Gen'l mgr., Edward C. Cooney. Prog. dir., Joe Alexander. 515 No. Robinson, Oklahoma City, Okla. 73102. Phone: (405) CE 2-6301.

KJEM-FM: ERP 30,000 watts. On the air 5:30 a.m.-midnight. Music format: Background (80%)-Talk (20%). Editorialized with WJEM 7 a.m.-5 p.m. Special programming: Interviews and broadcasts with John Brooks in season. "Clyde Martin & the Opera," broadcasts of symphony, 1-6 p.m., Sun. Send 1 copy of LP's to Mr. Martin, 515 No. Robinson, Oklahoma City, Okla. 73102.

WKY: 5,000 watts. On the air 24 hrs. Oklahoma Publishing Co. **Music format: Contemporary (70%)-Pop Standard (15%)-Standard (15%).** Special programming: Oklahoma U. football in season. Oklahoma State U. basketball in season. TV outlet: WKY-TV, Channel 4. NBC affiliate. Bob Flournoy is director of news dept. 5-min. news supplemented mobile unit. 5-min. news on the hr., headline on the hr., when in session. New record selected for air-play by Greg. dir. & music dir. Station publishes play list weekly. Record promotion people are: Jerry Lynch, Greg. dir., Lee Allen Smith. Prog. dir., Danny Williams. Music dir., Allen Cleat. Send 4 copies of 45's and 2 copies of LP's to Mr. Cleat, P.O. Box 1358, Oklahoma City, Okla. 73114. Phone: (405) GR 9-2121.

KLPR: 1,000 watts. On the air 5 a.m.-local sunset. MBS affiliate. **Music format: Country (100%).** Editorializes occasionally. TV outlet: KOCO-TV. Clarence net 14. Jim Scott is director of 1-man news dept. Headlines on the hr. New records selected for air-play by prog. dir. Station publishes play list weekly. Approximately 6 new 45's programmed weekly. Record promotion people are: Sees M-F. Gen'l mgr., Omer Thompson. Prog. dir., Jerry White. Send 2 copies of 45's and 3 copies of LP's to Mr. White, P.O. Box 79, Box 2000, Shawnee, Okc. Okla. 73109. Phone: (405) HE 4-1411.

WNAD: 1,000 watts. Daytimer. CBS affiliate. Owned by University of Oklahoma. **Music format: Pop Standard (30%)-Standard (25%)-Jazz (20%)-Classical (15%).** Special programming: University of Oklahoma football and basketball in season. W. C. Burns is director of 2-man news dept. 5-min. news on the hr., headlines 30-min. before the hr., extended news 4 times daily. Cuts from **Comedy** LP's featured regularly. New records selected for air-play by individual DJ. Record promotion people are seen M-F. Gen'l mgr., W. C. Burns. Prog. dir., Dave Stanton. Send 1 copy of 45's and 1 copy of LP's to Mr. Stanton, University of Oklahoma, Norman, Okla. 73069. Phone: (405) JE 4-6900-EW 4-6040.

KNOR: 250 watts. On the air 18 hrs. UPI Audio. Music format: Pop Standard (50)-Conservative (50%). Editorialization occasionally. Special programming: University of Oklahoma football and basketball in season. Norman Public School football and basketball in season. "Conservative Viewpoint," with Barry Morris, current interest program, 9:40-10 a.m., M-F. "Sooner Sports Report," with Barry Morris, Ken Miller, university student reporters, 5-6 p.m., M-F. Sat. Ken Miller is director of 2-man news dept. 5-min. news on the hr., headlines 30-min. before the hr., extended news daily 7:45 a.m.-12 noon, 5-6 p.m. New records selected for air-play by individual DJ. Gen'l mgr., William S. Morgan. Send records to Mr. Morgan, P.O. Box 847, Norman, Okla. 73069. Phone: (405) JE 4-8475.

KOCY: 1,000 watts. On the air 5:30 a.m.-midnight. Music format: Background: Pop Standard (100%). Tom Gilmore is director of 4-man news dept. 5-min. news on the hr., extended news

(Continued on page 36)

RADIO-TV MART

RATES

REGULAR CLASSIFIED: 25¢ a word. Minimum: $5. First line set all caps.

DISPLAY CLASSIFIED: 1 inch, $20. Each additional inch in same ad, $15. Box size counted out.

FREQUENCY DISCOUNTS: 3 consecutive insertions, 10%; 6 consecutive insertions, 10%; 13 or more consecutive insertions, 15%.

BOX NUMBER: 50¢ service charge per insertion. Allow 10 words for 25¢ each) for number and address.

CLOSING DATE: 5 p.m., Tuesday, 11 days prior to date of issue.

PAYMENT MUST ACCOMPANY ALL ORDERS.

Send order and payment to:
RADIO-TV MART, Billboard
188 W. Randolph St., Chicago, Ill. 60601

HELP WANTED

ANNOUNCER-CHIEF ENGINEER: IM-MEDIATE opening. Boy, girl, hybrid and background in Carl Yates, REID AM-FM, Sedalia, Mo.

ANNOUNCER — MORNING MAN needed for top 40 format station in metropolitan market. Good salary for right man plus extra income from upcoming TV operation. Send tape and resume to Box 1, Billboard, 2160 Randolph, Chicago, Ill. 60601.

SALES UP 307%

The Davie Broadcasting Company has purchased another station. We are now expanding our talented people. Program Director, Station Manager, Sales Manager, Production Man, Salesmen, D. J.'s, etc. Just write Bill Weaver for full particulars.

KWIZ
3101 West 5th St., Santa Ana, Calif.
Phone (714) 839-4220

FEMALE JOCKS — ARE YOU TAL-ENTED, BUT NOT GETTING ANY-WHERE? Do you want to live and work in southern California? Send tape and resume to Larry Granada, KWIZ, 3101 W. 5th St., Santa Ana, Calif.

SITUATION WANTED

AIR PERSONALITY AND PROGRAM director now with major rock 'n' roll format station in top 10 market, but want to go where I can be myself. Have production ability, tight board, and authoritative voice. Will accept good salary and security, but would consider any record company job that has a future. Box 1, Billboard, 2160 Rand., N. New York, N. Y. 10036.

BRITISH AIR PERSONALITY with top-rated show on one of the so-called pirate radio ships. Now in U.S. legally with U. S. work permit. Seeks top-40 post. Will provide air checks, further information and tape. Box 1, Billboard, 165 W. 46th St., New York, N. Y. 10036.

ONE OF AMERICA'S BEST-KNOWN DJ's. 20 Years Broadcasting Experience. Documented evidence indicates Proven Sales Ability. Presently employed. Will relocate for right offer. Box 1, Billboard, Johnny Walker, WNUS, Evanston, Ill.

EXPERIENCED DEEJAY-ANNOUNCER-NEWS. Tight board, tight news, tight format. Write, phone for resume, send audition. Steady, draft exempt. Box 1, Billboard, 188 W. Randolph St., Chicago, Ill. 60601.

TOP 40 DISC JOCKEY NOW WORKING in major market, traffic heavy. Married, would like northern area. Have 3 years' experience. Will send tape and resume. (312) 277-1461.

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40412 PHILIPS 'tell it to the rain'

PREPARE FOR THE DELUGE!

THE 4 SEASONS'

fabulous new hit

"tell it to the rain"

will reach a consumer flood tide

philips single 40412 ▪ a bob crewe production

PHILIPS RECORDS

THE WORLD OF MUSIC ON ONE GREAT LABEL

Jen-Pro Pkg. on Big Bands

BUFFALO, N. Y. — Jen-Pro Productions, headed by veteran radio personality Bill Jenkins, has launched a weekly six-hour syndicated programming package featuring the big-band sounds. The show—available in mono and stereo—is being sold by Gary W. Haston, president of Haston Associates, Buffalo.

The show is already being aired on WGR, Buffalo. Titled "Saturday Night Date with Bill Jenkins and the Big Bands," the show features Count Basie, Tommy Dorsey, Duke Ellington, the Glenn Miller orchestra, Frank Sinatra with bands. Jenkins has 14 weeks already prepared. The show is similar to his radio show when he was personality at KWK, St. Louis. Jenkins was recently program director of WYSL, Buffalo.

INT'L RADIO'S COLLEGE MEET

NEW YORK—The 1967 college conference of the International Radio & TV society will be held April 13-14 at the Hotel Roosevelt here, the society has announced. Last year's event drew 288 registrant, including 20 faculty members, from 82 universities and colleges in 31 states.

Country Program To Bow on Dec. 3

CASPER, Wyo.—The "Wonderful World of Country Music," a two-hour syndicated tape program, will be launched Dec. 3 over Intermountain Network stations in Colorado, Idaho, Nebraska, Nevada, Montana, Wyoming and North and South Dakota. The Intermountain Network consists of 66 stations, many with non-country music formats. Produced by Sidney King, manager of KVOC here, the show consists of four 25-minute segments. Personalities Bernie Watts and John Woodside host the show; besides records, guest artists will be featured occasionally.

Vox Jox

Continued from page 34

Gray's help, the group named themselves the **Gray Things.**

Long John Wade has joined the air roster at Hot 100 format WFIL in Philadelphia; he was with WDRC, Hartford. . . . **Jerry Smithwick** is on the air nocs to 4 p.m. at WFUN, Miami; Smithwick, who was with the pirate ship Radio England, replaces **Dutch Holland.** Holland has resigned to go into business. Best of luck, Dutch.

★ ★ ★

Robert D. Cooper, general manager of KOL, Seattle, has been elected a vice-president of Seattle Broadcasting, which owns the Hot 100 format station. . . . (Uncle) **Booby Nash,** night personality at WTMA, Charleston, S. C., was recently presented with the following changes: **Bill Adams** of WIL, St. Louis, named station manager; **Tom Scott** upped to program director; **Jack Kune** of WLCY, Tampa, Fla., and **Al Austin** of WLEE in Richmond, Va., have joined the staff, Bishop as production director. . . . KTON in Belton, Tex., is celebrating its fifth anniversary the first week in December and music director **Bill Pogue** says the country music station is planning gay festivities, including a **Johnny Cash** show Nov. 30. **Gaylon Chesher** has just been promoted to manager of the station and Pogue has just moved up to music director.

★ ★ ★

George (Baby) Williams, formerly of Louisville, Ky., and Mikel Martin, formerly of WCOS, Columbia, S. C., have just joined WTRY, the Hot 100 format station in Albany-Troy-Schenectady, N. Y. area. Williams is on 3-7 p.m. Martin takes over the 7-midnight. . . . **Jack Aile** has been appointed music director of WPGC, Washington, D.C., area launching a "new album best feature every Friday." . . . **Paul** of Los Angeles, is no longer in operation.

★ ★ ★

Ruth Lyons has written a Christmas song—"Make Someone Happy This Christmas"—and it was recently introduced on her "50-50 Club" TV show by **Colleen Sharp,** one of the show's 50 regulars. The song promotes the Ruth Lyons Christmas Fund for underprivileged children, to which WLW and WLW-TV have donated "more than $4.5 million since 1937."

★ ★ ★

Elston Brooks, amusement editor of the Fort Worth Star-Telegram, has added another show to his WBAP radio schedule—a nightly "Musical Memories" program heard Mondays through Thursdays and six times Saturday. He also hosts an old tunes show Saturdays on WBAP. . . . **Henry Pearson** has been upped to general manager of KBBF-FM, Houston. . . . Two $500 scholarships will be awarded, for the third year, by the International Radio and TV Foundation to selected undergraduate or graduate students here for radio and TV careers. For more information, write the IRTF at 444 Madison Ave., New York, N. Y. 10022.

★ ★ ★

Larry Crawford has been named program director at KSTN, Stockton, Calif.; he was production director. . . . New personalities at WKLO, Louisville, are **Dale Reeves,** formerly with WAKY, Ft. in the same city, and **Bill Hennes,** who had been with WAKY, Flint, Mich. Their replace **Ken Douglas** and **Johnny Randolph.**

★ ★ ★

Stan Nelson has been named chief announcer of WKRC, Cincinnati; **Jack Cannon** of the show is **Larry Brunner.** . . . **Dave Merrit** is now hosting a new all-night show at WSAI, 50-kw, limesaid uptempo pop (called "Night Shades of Blues") on KMPX-FM Stereo, San Francisco. **Bob Postle,** program director of the station said that record distributors looking for an outlet for jazz and blues in the Northern California area need look no further. . . . **Camillo DeLuca,** veteran of broadcasting at WSTV and WSTV-TV, Steubenville, Ohio, has been awarded the Cross of Merit by the Italian Government.

STATIONS BY FORMAT

Continued from page 34

past the hr., extended news twice daily. **Folk Music & Jazz** featured seasonally. New records selected for air-play by music dir. & staff, approximately 10 new 45's and as many LP's as received programmed weekly. Record promotion people are seen any time. **Gen'l. mgr., Mathew Bonebrake, Prog. dir., Glenn L. Gilmore. Send 2 copies of 45's and 3 copies of Stereo LP's to Mr. Gilmore, 101 N.E. 28th St., Oklahoma City, Okla. 73105. Phone: (405) JA 8-8545.**

KOCY-FM: ERP 35,000 watts. On the air 7 a.m.-midnight. **Stereo simulcast with KOCY, 7 a.m.-6 p.m. Mostly Jazz** format: **Pop Standard (100%), Address and other information same as above.**

KOFM-FM: ERP 200,000 watts. On the air 24 hrs. **Stereo.** BBC, Inc. **Music** formats **Contemporary (50%)-Pop Standard (25%)-Standard (46%)-Conservative (6%).** 5-min. news 45 min. past hr., headlines 15 min. past hr. **Extended news when needed. Folk Music featured** regularly on "Land of Giants," with Bob Coker, 5-6 p.m., **Monday. Jazz** featured regularly on "Jazz Highlights," with John Acord III, 10 p.m.-2 a.m., Sundays. New records selected for air-play by prog. dir. & music dir. **Gen'l mgr. G. A. (Bill) Harrison, Prog. dir., Dick Wilkinson. Send 2 copies of stereo LP's to Dick Wilkinson, P.O. Box 14369,**

1300 E. Britton Rd., Oklahoma City, Okla. 73114. Phone: (405) GR 8-6444.

KOMA: 50,000 watts. On the air 24 hrs. **Stereo Broadcasting Co., Music format: Contemporary (100%). Joe Silvester** is **director of news** which runs every 3-min. news at 20 of the hr. 3-min. news at 50 of the hr. **Record** records selected for air-play by prog. dir. Station publishes play list weekly. Approximately 5-10 new records programmed weekly. **Gen'l mgr., Rex Miller. Prog. dir., Dale Wesley. Send 2 copies of new LP's to Mr. Wesley, Box 1126, Oklahoma City, Okla. 73101. Phone: (405) 794-6482.**

KTOK: 5,000 watts. On the air 24 hrs. **ABC affiliate. Music format: Pop Standard (100%).** Editorializes occasionally. **Gen'l mgr., Bill Armstrong.** Oklahoma State University football and basketball to some of U. **Music dir.** is director of 5-man news dept. Special equipment: 2 mobile units and 3 unmarked cars with walkie-talkies on police freq. 5-min. news on the hr., extended news twice daily. Cuts from **Comedy LP's** featured regularly on "The Bob Riggins Show," 5:30-9 a.m., M-F. New records selected for air-play by music dir. Record promotion people are seen M-F, 2-5 p.m. **Gen'l mgr., Howard Jones. Prog. dir., Bill Schenker. Music dir., Bob Riggins. Send 1 copy of 45's and 2 copies of LP's to Mr. Riggins, 1300 E. Britton Rd., Oklahoma City, Okla. 73101. Phone: (405) CF 5-5351.**

KATE SMITH DISK TO GET HEAVY RADIO CAMPAIGN

NEW YORK — Kate Smith's "Christmas Eve in My Home Town," a single taken from her RCA Victor album, will receive heavy radio promotion. The label and Stanley Zabka, whose big Island Music is the publisher of the song, have furnished some 800 Armed Forces Network stations with copies, and Armed Forces Radio and TV Service is sending on its global facilities a cut of the song on a special Yuletide disk, "Christmas 121."

The song is getting play on WRUL-Radio New York Worldwide, and it will be the official Christmas song for Radio Free Europe. The Station of America will feature "Christmas Eve" on several programs. In addition to the 6,500 disk jockey mailings made by RCA, Zabka is sending the record to some 500 college radio and 2,000 AM stations.

Yesteryear's Hits

Changes-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time.

POP SINGLES—5 Years Ago
December 4, 1961

1. **Big Bad John, Jimmy Dean, Columbia**
2. **Please Mr. Postman, Marvelettes, Tamla**
3. **Goodbye Cruel World, James Darren, Colpix**
4. **Runaround Sue, Dion, Laurie**
5. **Fool 21, Brenda Lee, Decca**
6. **The Twist, Chubby Checker, Parkway**
7. **Walk on By, Leroy Van Dyke, Mercury**
8. **Tower of Strength, Gene McDaniels, Liberty**
9. **I Understand (Just How You Feel), Freddy, Tarrace**
10. **Crazy, Patsy Cline, Decca**

R&B SINGLES—5 Years Ago
December 4, 1961

1. **Please Mr. Postmen, Marvelettes, Tamla**
2. **Just Got to Know, Jimmy McCracklin, Art-Tone**
3. **Gypsy Woman, Impressions, ABC-Paramount**
4. **Soothe Me, Sims Twins, Sar**
5. **Hit the Road Jack, Ray Charles, ABC-Paramount**
6. **It Ya, Ya, Lee Dorsey, Fury**
7. **Tower of Strength, Gene McDaniels, Liberty**
8. **Runaround Sue, Dion, Laurie**
9. **In the Dark, Little Junior Parker, Duke**
10. **Just Out of Reach (Of My Two Arms), Solomon Burke, Atlantic**

POP SINGLES—10 Years Ago
December 1, 1956

1. **Love Me Tender, Elvis Presley, RCA Victor**
2. **Singing the Blues, Guy Mitchell, Columbia**
3. **Green Door, Jim Lowe, Dot**
4. **Just Walking in the Rain, Johnnie Ray, Columbia**
5. **True Love, Bing Crosby & Grace Kelly, Capitol**
6. **Blueberry Hill, Fats Domino, Imperial**
7. **Don't Be Cruel/Hound Dog, Elvis Presley, RCA Victor**
8. **Honky Tonk (Parts I & II), Bill Doggett, Cadillac**
9. **Hey, Jealous Lover, Frank Sinatra, Capitol**
10. **Friendly Persuasion, Pat Boone, Dot**

POP LP'S—5 Years Ago
December 4, 1961

1. **Judy at Carnegie Hall, Judy Garland, Capitol**
2. **Blue Hawaii, Elvis Presley, RCA Victor**
3. **Portrait of Johnny, Johnny Mathis, Columbia**
4. **Time Out, Dave Brubeck, Columbia**
5. **The Kingston Trio, Kingston Trio, Capitol**
6. **Songs by Calypso, Harry Belafonte, RCA Victor**
7. **The Second of Music, Original Cast, Columbia**
8. **Knockers Up, Rusty Warren, Jubilee**
9. **I Remember Tommy, Frank Sinatra, Reprise**
10. **Camelot, Original Cast, Columbia**

WKY Early Show A Solid Pace-Setter

Continued from page 34

One of the records WKY was playing heavily at the moment was "Shadow of Your Smile" by Boots Randolph on Monument Records. "It's No. 11 on our chart this week and it isn't happening anywhere else. Monument Records doesn't even know they've got something," Williams said.

His biggest complaint was against record company promotion men who weren't "aware." WKY listens a few records, he said "... more than anyone gives us credit for. But record people are funny. They want to get place (station) and stay with it. Few people realize that it was a radio station in Midland, Tex. . . . I can't even remember the call letters . . . that started 'Down in the Boondocks' by Billy Joe Royal. That station never got credit for it. Little men never get credit for what they do."

Decent Service

Though WKY gets decent service from all record labels, "I don't get many promotion men dropping by . . . perhaps I'm lucky. But in a recent Hooper survey we scored shares throughout the day ranging from 35 to 41 and we're No. 1 in Pulse, too. If we play the record, other stations are forced to play it."

To show how powerful the station is in breaking singles sales, the No. 2 influences on sales were—a tie—Don Wilkins and the leader—Williams—the station occasionally has a pace meeting. Williams said he checks in with the 3 WKY radio air personalities and tries "to indoctrinate them about pacing so there'll be no dead spots. But, if there's any question, I tell them to listen to my own show."

Like many deejays across the nation, Williams has noticed a trend to softer tunes and admitted that he's playing quite a few. But we'll probably keep it up until something comes along to merit the discontinuation of the teens. The problem in the record industry at the moment is you don't have a leader right now. Always before, the industry had a leader. There isn't anybody setting the pace now and in this business you've got to have an act or a group setting the pace."

Borrowing Pays, WRFL-FM Finds

WINCHESTER, Va. — Feeling that if you're going to program country music, you should do it like an expert, WRFL-FM here "borrows" its nightly 6 to midnight country music programming. The programming originates from the studios of WSIG, an AM-FM station in Mount Jackson, Va., which has been programming country music for 10 years.

WRFL-FM operations manager Clifford H. Davis reports, "The response has been tremendous." He hosts the Tuesday through Saturday segments, Jim Litten takes over Sunday and Monday nights.

when answering ads . . .

Say You Saw It in Billboard

3 HITS ON BIG WHEEL RECORDS!

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In All Pop
and R & B Charts

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BIG WHEEL RECORDS 545 FIFTH AVENUE, N. Y., MU 7-6865
Wally Roker

Personal Management:
KOMAC ENTERPRISES
545 Fifth Ave,
New York, N. Y.
MU 2-4290
Frank Kocian

Billboard SPECIAL SURVEY for Week Ending 12/3/66

TOP SELLING R&B SINGLES

★ STAR performer—Sides registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
Billboard Award	1	**YOU KEEP ME HANGIN' ON** ..... 4 Supremes, Motown 1101 (Jobete, BMI)	
2	4	**DON'T ANSWER THE DOOR** ..... 8 B. B. King, ABC 10856 (Mercedes, BMI)	
3	7	**I'M READY FOR LOVE** ..... 6 Martha & the Vandellas, Gordy 7056 (Jobete, BMI)	
4	6	**DON'T BE A DROP OUT** ..... 8 James Brown & His Famous Flames, King 6056 (Dynatone, BMI)	
5	3	**LOVE IS A HURTIN' THING** ..... 14 Lou Rawls, Capitol 5709 (Rawlou, BMI)	
6	8	**I'M YOUR PUPPET** ..... 11 James & Bobby Purify, Bell 649 (Fame, BMI)	
7	5	**WHISPERS** ..... 9 Jackie Wilson, Brunswick 55300 (Jalynne-BMI, BMI)	
8	2	**KNOCK ON WOOD** ..... 15 Eddie Floyd, Stax 194 (East, BMI)	
9	12	**HEAVEN MUST HAVE SENT YOU** ..... 11 Elgins, V.I.P. 25037 (Jobete, BMI)	
10	10	**BUT IT'S ALRIGHT** ..... 10 J. J. Jackson, Calla 119 (Temerissa, BMI)	
11	11	**SECRET LOVE** ..... 7 Billy Stewart, Chess 1978 (Remick, ASCAP)	
12	13	**IT TEARS ME UP** ..... 11 Percy Sledge, Atlantic 2358 (Fame, BMI)	
13	39	**(Come 'Round Here) I'M THE ONE YOU NEED** ..... 2 Miracles, Tamla 54140 (Jobete, BMI)	
14	14	**SHAKE YOUR TAMBOURINE** ..... 9 Bobby Marchan, Cameo 429 (Trio, BMI)	
15	16	**WHAT BECOMES OF THE BROKEN-HEARTED** ..... 18 Jimmy Ruffin, Soul 35022 (Jobete, BMI)	
16	25	**COME BACK** ..... 5 5 Stair-Steps, Windy C 603 (Camed, BMI)	
17	24	**PEAK OF LOVE** ..... 4 Bobby McClure, Checker 1156 (Chevis, BMI)	
18	34	**I FOOLED YOU THIS TIME** ..... 4 Gene Chandler, Checker 1155 (Cachand-Jalynne, BMI)	
19	33	**HOLY COW** ..... 3 Lee Dorsey, Amy 965 (Marsaint, BMI)	
20	37	**A PLACE IN THE SUN** ..... 3 Stevie Wonder, Tamla 54129 (Stein-Venstock, ASCAP)	
21	22	**HYMN 55** ..... 4 Mighty Hannibal, Shurfine 021 (Bold Lad, BMI)	
22	36	**AM I A LOSER** ..... 4 Eddie Holman, Parkway 106 (Northon/Camao, Parkway, BMI)	
23	23	**POURING WATER ON A DROWNING MAN** ..... 6 James Carr, Goldwax 311 (Pronto-Quinvy, BMI)	
24	9	**REACH OUT, I'LL BE THERE** ..... 13 Four Tops, Motown 1098 (Jobete, BMI)	
25	48	**(I Know) I'M LOSING YOU** ..... 2 The Temptations, Gordy 7057 (Jobete, BMI)	
26	17	**FA-FA-FA-FA-FA** ..... 9 Otis Redding, Volt 138 (East-Bethel, BMI)	
27	30	**I BITCHA (Couldn't Love Me)** ..... 5 Manhattens, Carnival 522 (Seneven, BMI)	
28	31	**DON'T PASS ME BY** ..... 4 Big Maybelle, Paula Jac 14969 (Streetcar, BMI)	
29	26	**STAND IN FOR LOVE** ..... 11 D'Jays, Imperial 66797 (Matric-Barnese, BMI)	
30	21	**BANG! BANG!** ..... 8 Joe Cobb Sextet, Tico 475 (Cordon, BMI)	
31	19	**B-A-B-Y** ..... 14 Carla Thomas, Stax 195 (East, BMI)	
32	15	**STAY WITH ME** ..... 8 Lorraine Ellison, Warner Bros. 5850 (Regmat-Cranshaw, BMI)	
33	35	**DEVIL WITH ANGEL'S SMILE** ..... 3 Intruders, Gamble 203 (Razorsharpe, BMI)	
34	29	**STANDING ON GUARD** ..... 6 Falcons, Big Wheel 1967 (Maples & Big Maples, BMI)	
35	18	**BEAUTY IS ONLY SKIN DEEP** ..... 15 Temptations, Gordy 7055 (Jobete, BMI)	
36	20	**I JUST DON'T KNOW WHAT TO DO WITH MYSELF** ..... 8 Dionne Warwick, Scepter 12167 (U.S. Songs, ASCAP)	
37	41	**FORGET ABOUT ME** ..... 2 Prince Harold, Mercury 72621 (Screen Gems-Columbia, BMI)	
38	40	**BOOKER-LOO** ..... 3 Booker T & the MG's, Stax 196 (East-Bell, BMI)	
39	43	**CRY LIKE A BABY** ..... 3 Archie Franklin, Columbia 43827 (Blackwood, BMI)	
40	—	**WE GOT A THING THAT'S IN THE GROOVE** ..... 1 Capitols, Karen 1526 (McLaughlin, BMI)	
41	49	**MONEY (That's What I Want)** ..... 2 Jr. Walker & the All Stars, Soul 35026 (Jobete, BMI)	
42	44	**I'M GONNA MISS YOU** ..... 2 Artistics, Brunswick 55301 (Jalynne-BMC, BMI)	
43	—	**TRY MY LOVE AGAIN** ..... 1 Bobby Moore's Rhythm Aces, Checker 1156 (Arc, BMI)	
44	—	**PATCH MY HEART** ..... 1 Mad Lads, Volt 139 (East, BMI)	
45	—	**I'M GLAD I WAITED** ..... 1 Players, Minit 32012 (Alstein, BMI)	
46	—	**MUSTANG SALLY** ..... 1 Wilson Pickett, Atlantic 2365 (Fourteenth Hour, BMI)	
47	—	**TELL IT LIKE IT IS** ..... 1 Aaron Neville, Parlo 101 (Olrep, BMI)	
48	—	**HOW MUCH PRESSURE (Do You Think I Can Stand)** ..... 1 Roscoe Robinson, Wand 1143 (Flomar-Scan, BMI)	
49	50	**MY BABY'S GONE** ..... 2 Darrell Heights Shoul 204 (Web IV, BMI)	
50	—	**LET'S FALL IN LOVE** ..... 1 Peaches & Herb, Date 1523 (Blackwood, BMI)	

Billboard SPECIAL SURVEY for Week Ending 12/3/66

TOP SELLING R&B LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
Billboard Award	1	**LOU RAWLS SOULIN'** ..... 14 Capitol T 2459 (M); ST 2566 (S)	
2	2	**SUPREMES A' GO-GO** ..... 11 Motown MLP 649 (M); SLP 649 (S)	
3	4	**WADE IN THE WATER** ..... 14 Ramsey Lewis, Cadet LP 774 (M); LPS 774 (S)	
4	5	**GETTIN' READY** ..... 22 Temptations, Gordy GLP 918 (M); SLP 918 (S)	
5	3	**THE EXCITING WILSON PICKETT** ..... 15 Atlantic 8129 (M); SD 8129 (S)	
6	9	**LIVING SOUL** ..... 9 Richard (Groove) Holmes, Prestige PR 7468 (M); PRS 7468 (S)	
7	8	**CARLA** ..... 7 Carla Thomas, Stax 709 (M); SD 709 (S)	
8	7	**TEQUILA** ..... 15 Wes Montgomery, Verve V 8653 (M); V6-8653 (S)	
9	10	**LOU RAWLS LIVE!** ..... 32 Capitol T 2459 (M); ST 2459 (S)	
10	6	**ON TOP** ..... 15 Four Tops, Motown MLP 647 (M); SLP 647 (S)	
11	11	**RAY'S MOODS** ..... 10 Ray Charles, Hit Ork & Chorus, ABC ABC 550 (M); ABCS 550 (S)	
12	19	**THE OTIS REDDING DICTIONARY OF SOUL** 3 Volt 415 (M); S 415 (S)	
13	13	**THE NEW LEE DORSEY** ..... 6 Amy 8011 (M); 8011 (S)	
14	12	**WILD IS THE WIND** ..... 14 Nina Simone, Philips PHM 200-207 (M); PHS 600-207 (S)	
15	15	**A CHANGE IS GONNA COME** ..... 16 Brother Jack McDuff, Atlantic 1463 (M); SD 1463 (S)	
16	20	**A COLLECTION OF 16 BIG HITS, VOL. 5** 3 Various Artists, Motown M 651 (M); S 651 (S)	
17	14	**ROAD RUNNER** ..... 15 Jr. Walker & the All Stars, Soul SLP 702 (M); S 702 (S)	
18	22	**WARM AND TENDER SOUL** ..... 3 Percy Sledge, Atlantic 8132 (M); SD 8132 (S)	
19	18	**TENDER LOVING CARE** ..... 15 Nancy Wilson, Capitol T 2555 (M); ST 2555 (S)	
20	16	**SOUL BROTHER #1** ..... 13 James Brown & His Famous Flames, King 985 (M); S 985 (S)	
21	21	**HOLD ON! I'M COMING!** ..... 19 Sam & Dave, Stax 708 (M); SD 708 (S)	
22	23	**HE'LL BE BACK** ..... 3 Players, Minit LP 40006 (M); LP 24006 (S)	
23	—	**"BUCKET"** ..... 1 Jimmy Smith, Blue Note BLP 4235 (M); BST 84235 (S)	
24	—	**AND NOW!** ..... 1 Booker T & the MG's, Stax 711 (M); S 711 (S)	
25	25	**HANDFUL OF SOUL** ..... 2 James Brown, Smash MGS 27084 (M); SBS 67084 (S)	

Programmed Commercials Help

• Continued from page 32

only three of these are in Charlotte — a store that sells primarily r&b records, a major department store, and "one swinging record store."

Heard in 4 States

Gale said that WAYS is heard in Tennessee, South Carolina and Virginia, as well as North Carolina. In the last Billboard Radio Response Rating survey of the market about three months ago, the station was shown as the leading influence on sales of singles records with 60 per cent of the votes; this RRR survey is a prime indication that the station commands a heavy teen and young adult audience and has positive ability to persuade this audience to buy product.

The station distributes 5,000 copies of its playlist each week to record stores in the area. It features 40 records and on any given week 16 records of these or more will probably be r&b records in nature. But today, Gale felt, more and more r&b records are being recorded to both the r&b and the pop markets. WAYS ordinarily plays very little of the psychedelic-sounding records. "Kids around here would rather have that Tamla-Motown type of beat. One week, we had 13 Tamla-Motown records on our playlist out of 40."

Upcoming records get stronger airplay than those that have begun to drop on the chart. An example is the new "Cherish," by the Association had begun falling. While it was still No. 8 on the station's playlist, based on area sales, a new record by the Supremes was getting played more often, though it was still low on the chart.

Another factor in the station's success, Gale felt, was the permancy of the staff. "Since we took over the station in June 1965, we've only had one staff change and only because he was drafted."

Anderson TV Show Aims at Syndication

TORONTO—A country music TV series, "The Bill Anderson Show," with host Bill Anderson and top country artists in an informal music-and-conversation format, is being produced at CKLW-TV in Windsor, Ontario, by Stallion Productions, the Nashville-based company of Anderson, Hubert Long and Guy Zwalen.

The company proposes to produce 104 hour-long shows, in black and white (a couple of dozen of which are already completed), for syndication in the U. S. and Canada. (Because of the use of Canadian production facilities, the show will receive a favorable Canadian-content rating from the Board of Broadcast Governors, which legislates that 55 per cent of TV programming must be Canadian content.)

ABB ADVERTISING IN BUSINESSPAPERS MEANS BUSINESS

TWO SMASH HITS FROM NASHBORO

"I'M YOUR BREAD MAKER BABY"
B/W
"LOVING YOU"
SLIM HARPO
Excello #2282

"I'VE GOT MY BABY"
B/W
"BIGGER and BETTER"
THE HYTONES
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415 Church Street Nashville, Tennessee
Phone: 615—242-2215

ALBUM REVIEWS (continued)

SOUNDTRACK SPOTLIGHT

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

Original Soundtrack. United Artists UAL 4144 (M); UAS 5144 (S)

With the movie garnering rave reviews around the country, this soundtrack has got to be a smash. Starring Zero Mostel and Phil Silvers, the movie contains many of the songs found in the long-running Broadway play plus additional music by Stephen Sondheim.

POP SPOTLIGHT

THEME FROM "THE BIBLE"

David Rose. Capitol DT 2627 (M); ST 2627 (S)

A truly outstanding combination—the richly lush orchestrations of conductor-arranger David Rose and some of the most beautiful motion picture themes ever written. "The Bible," "Exodus" and "The Greatest Story Ever Told" are represented in this well produced album, which should enjoy healthy sales. "Love Theme From Ben-Hur" is especially moving.

POP SPOTLIGHT

WHISPER NOT

Ella Fitzgerald. Verve V-4071 (M); V6-4071 (S)

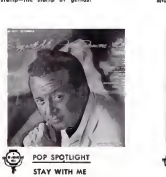
Ella Fitzgerald's love affair with the lyric continues. Whether it's new material like "Wives and Lovers" and "Matchmaker," or the 30-year-old "Sweet Georgia Brown," Miss Fitzgerald gives the song her own stamp—the stamp of genius.

POP SPOTLIGHT

'ALF & 'ALF

Merv Griffin/Arthur Treacher. MGM E-4381 (M); SE-4381 (S)

Watch this one, TV promotion on Griffin's show plus their regular exposure should help do things with this lively, raucous, and sometimes tender collection of English music hall type songs. Included is Griffin's old hit "I've Got a Lovely Bunch of Coconuts" and "I'm Henry the Eighth, I Am."



POP SPOTLIGHT

STAY WITH ME

Vic Damone. RCA Victor LPM 3671 (M); LSP 3671 (S)

Assemble a program of first-rate newer songs, add a bossa nova rhythm to Ernie Freeman's smooth arrangements, let Vic Damone caress the lyrics, and the result is an outstanding album loaded with top sales potential. Highlights in the exceptional package are "How Insensitive," "Quiet Nights of Quiet Stars" and the beautiful title tune.

POP SPOTLIGHT

MAKE A JOYFUL NOISE WITH DRUMS AND GUITARS

The Crusaders. Tower T 5048 (M); ST 5048 (S)

One of the most interesting and well thought out albums in some time and it should prove a big programming and sales item. Aimed right at the teen market it features current pop arrangements of material of semi-religious nature. A discotheque women, the swinging quartet also displays a smooth blend of voices as heard in "Little Drummer Boy" and "You'll Never Walk Alone."

POP SPOTLIGHT

THERE IS A TIME

Lisa Minnelli. Capitol DT 2448 (M); ST 2448 (S)

Miss Minnelli has come of age in this, her most powerful album entry to date. The selections are predominantly French origin, and the vocal performances and arrangements are of the highest quality. "The Days of the Waltz" is exceptionally moving, and there's a rousing "One of Those Songs." The album is definitely a winner—artistically and commercially.

POP SPOTLIGHT

FROM RIO WITH LOVE

Walter Wanderley. Tower T 5047 (M); ST 5047 (S)

Although under contract to Verve, this package of fresh material should garner top sales for Tower. The program is comprised basically of new and pulsating, rhythmic sides the Wanderley Combo has come to add to the programming and sales strength. Exceptional Wanderley performances.

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

WINCHESTER CATHEDRAL

Lawrence Welk, Dot DLP 3774 (M); DLP 25774 (S) (430-03774-3; 430-25774-3)

SO WHAT'S NEW

Horst Jankowski, Mercury MG 21093 (M); SR 61093 (S) (650-21093-3; 650-61093-5)

★ NEW ACTION LP's

These new albums, not yet on Billboard's Top LP's Chart, have been reported getting strong sales action by dealers in major markets

GOLDEN GREATS . . .

Vic Dana, Dolton BLP 2048 (M); BST 8048 (S) (423-02048-3; 425-08048-5)

MORE GREATEST HITS . . .

Dave Clark Five, Epic LN 24221 (M); BN 26221 (S) (465-24221-3; 465-26221-5)

SIDE BY SIDE . . .

Sandler & Young, Capitol T 2598 (M); ST 2598 (S) (300-02598-3; 300-02598-5)

TINY BUBBLES . . .

Don Ho, Reprise R 6232 (M); RS 6232 (S) (780-06232-3; 780-08232-5)

SPAGHETTI SAUCE . . .

Pat Cooper, United Artists UAL 3548 (M); UAS 6548 (S) (873-03548-3; 873-06548-5)

DUSTY SPRINGFIELD'S GOLDEN HITS . . .

Philips PHM 200-220 (M); PHS 600-220 (S) (740-20220-3; 740-60220-5)

AND NOW . . .

Booker T & the MG's, Stax 711 (M); S 711 (S) (833-00711-3; 833-00711-5)

ALFIE . . .

Sonny Rollins/Film Score, Impulse A 9111 (M); AS 9111 (S) (575-09111-3; 575-09111-5)

BROADWAY BASIE'S WAY . . .

Count Basie and His Orchestra, Command RS 905 (M); RS 905 SD (S) (355-00905-3; 355-00905-5)

PAINTER OF HITS . . .

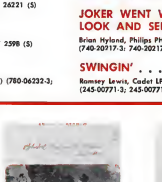
Lou Christie, MGM E 4394 (M); SE 4394 (S) (660-04394-3; 660-04394-5)

JOKER WENT WILD/RUN RUN LOOK AND SEE . . .

Brian Hyland, Philips PHM 200-217 (M); PHS 600-217 (S) (740-20217-3; 740-20217-5)

SWINGIN' . . .

Ramsey Lewis, Cadet LP 771 (M); LPS 771 (S) (245-00771-3; 245-00771-5)

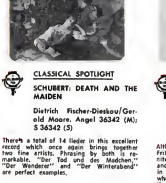


POP SPOTLIGHT

THE AMIGOES "GOES LATIN"

Capitol DT 2626 (M); ST 2626 (S)

The Latin Scene gets more popular in record sales every day; here's a group with mariachi trumpets and exciting Mexican guitar that comes through with strong bon dances appeal via drums. Great for listening, too, is "The Shadow of Your Smile" and "Strangers in the Night"—in English.

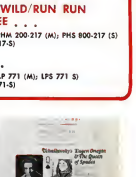


CLASSICAL SPOTLIGHT

SCHUBERT: DEATH AND THE MAIDEN

Dietrich Fischer-Dieskau/Gerald Moore. Angel 36342 (M); S 36342 (S)

There's a total of 14 lieder in this excellent record which once again brings together two fine artists. Phrasing by both is remarkable, "Der Tod und das Madchen," "Der Wanderer" and "Der Wirtshaus" are perfect examples.



CLASSICAL SPOTLIGHT

TCHAIKOVSKY: EUGEN ONEGIN/THE QUEEN OF SPADES

Wunderlich/Various Artists/Bavarian State Orchestra (Zollinger). Angel 36376 (M); S 36376 (S)

Although this album spotlights the late Fritz Wunderlich, vocal honors are definitely shared by sopranos Melitta Muzzaly and baritone Hermann Prey, who appear in both operas, and bass Gottlob Frick, whose singing of Prince Gremin's aria in the "Onegin" highlights is admirable. The quality of performance and faithfulness of the disk, issued to soon after Wunderlich's death, should overcome the drawback of its being performed in German instead of the original Russian.

CLASSICAL SPOTLIGHT

PURCELL: DIDO & AENEAS

De los Angeles/Glossop/Various Artists/English Chamber Orchestra (Barbirolli). Angel 36539 (M); S 36539 (S)

Victoria de los Angeles, Peter Glossop and Heather Harper are the excellent stars of this outstanding pressing of Purcell's 17th century opera, ably led by John Barbirolli with Winchindrait Raymond Leppard, the Ambassies Singers and the English Chamber Orchestra.

CLASSICAL SPOTLIGHT

OPERATIC SAINTS & SINNERS

Jerome Hines/Vienna State Opera Orchestra (Santi). Epic LC 3934 (M); BC 1334 (S)

Celebrating Hines' 20 years with the Metropolitan Opera, this Epic disk offers the deep bass at his best. Outstanding among the dozen arias are two each from "Nabucco" and "Meistersinger" and "Il Lacerato Spirito" from "Simon Boccanegra."

CLASSICAL SPOTLIGHT

HAYDN: THREE QUARTETS

Juilliard String Quartet. Epic LC 3931 (M); BC 1331 (S)

The many delights of these three works burst through in this effective recording. Development runs smoothly; interplay shines in technical achievement. Of special note is the Adagio of "Op. 54, No. 2." Harmonies here are telling.

(Continued on page 44)

SEE ALBUM REVIEWS ON BACK COVER

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ALBUM REVIEWS (continued)

CLASSICAL SPOTLIGHT

THE YOUNG MOZART

Various Artists/Camerata Academica of the Salzburg Mozarteum (Paumgartner). Angel 36377 (M); S 36377 (S)

Simplicity and tight playing make this recording of three of Mozart's early works a pleasure to hear throughout. The three soloists, conductor Paumgartner and the orchestra unite in technique and feeling.

LOW PRICE CLASSICAL SPOTLIGHT

TCHAIKOVSKY: 1812 OVERTURE/MARCHE SLAVE/ROMEO AND JULIET/SLEEPING BEAUTY WALTZ

Royal Philharmonic (Sargent). Seraphim 60023 (M); S 60023 (S)

Anyone who missed Sir Malcolm's superb "1812 Overturne" on Angel has an opportunity to pick up this budget album. The repertoire is among the most familiar in the classical field, and the Royal Philharmonic's treatment is worthy of the composer.

LOW-PRICE CLASSICAL SPOTLIGHT

STRAVINSKY: FIREBIRD SUITE/BIZET: CHILDREN'S GAMES/RAVEL: MOTHER GOOSE SUITE

Philharmonia Orchestra (Giulini). Seraphim 60022 (M); S 60022 (S)

Giulini turns his exertive talents to these three imaginative and popular works. He gives "Firebird" fire and zeal, and brings a fresh rhythmic force to the passages. "Children's Games" and "Mother Goose" will be enjoyed by both the small fry and adults.

LOW PRICE CHILDREN'S SPOTLIGHT

SPY WITH A PIE

Soupy Sales. Simon Says M-49 (M)

Soupy goes here spy in the most part here, and the results are really funny in this disk formerly released under ABC-Paramount's "Spotlight" banner. Soupy against "INK" (Int'l Network of Kooks), then goes into a different bag with such things as "What Did the Animals Say?" and "We're Going to the Circus."

JAZZ SPOTLIGHT

BLUE PYRAMID

Johnny Hodges/Wild Bill Davis. Verve V-8635 (M); V6-8635 (S)

With electronic guiter, Fender bass and the Bill Davis organ, Hodges gives soul to today's rock tunes and passionately rides off a few of the old goodies. It all has a very modern and driving sound. This will appeal to young and old.

CLASSICAL SPOTLIGHT

THE ART OF HELMUT WALCHA

Archive KL 306/310 (M); SKL 306/310 (S)

Beautiful tone and range of colors created by a master organist make this specially priced, five-record set a prize collection. Performed on the grand organ at St. Lauren's Church, the works are given new grandeur and splendor. The sound, technically, is pure, and the interior's acoustics of the church adds to the selections' lyrical values.

ALBUM REVIEW POLICY

Every album sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks, and all other LP's are listed under their respective categories.

LOW PRICE CHILDREN'S SPOTLIGHT

THE OFFICIAL ADVENTURES OF FLASH GORDON

Buster Crabbe/Various Artists. See the Lion CH-1028 (M)

Filled with suspense, adventure and excitment, this album will be the delight of many a child. An excellent gift for the holidays.

JAZZ SPOTLIGHT

STAN GETZ/LAURINDO ALMEIDA

Verve V-8665 (M); V6-8665 (S)

Another winner for Stan Getz. With Laurindo Almeida (guitar) and a superb group of Latin specialists, the popular saxophonist surges through six swinging Brazilian tracks. Attractively packaged and beautifully produced, this album should do very well in the pop-jazz market.

JAZZ SPOTLIGHT

MISTY

Richard (Groove) Holmes. Prestige PR 7483

Riding in on the crest of two chart singles, "Misty" and "What Now, My Love," the Holmes trio has come up with an album that will move quickly up the album charts. The extended versions of "On the Street Where You Live" and "There Will Never Be Another You" are blockbusters, and the LP should enjoy healthy sales in the jazz, r&b and pop markets.

(Continued on page 65)

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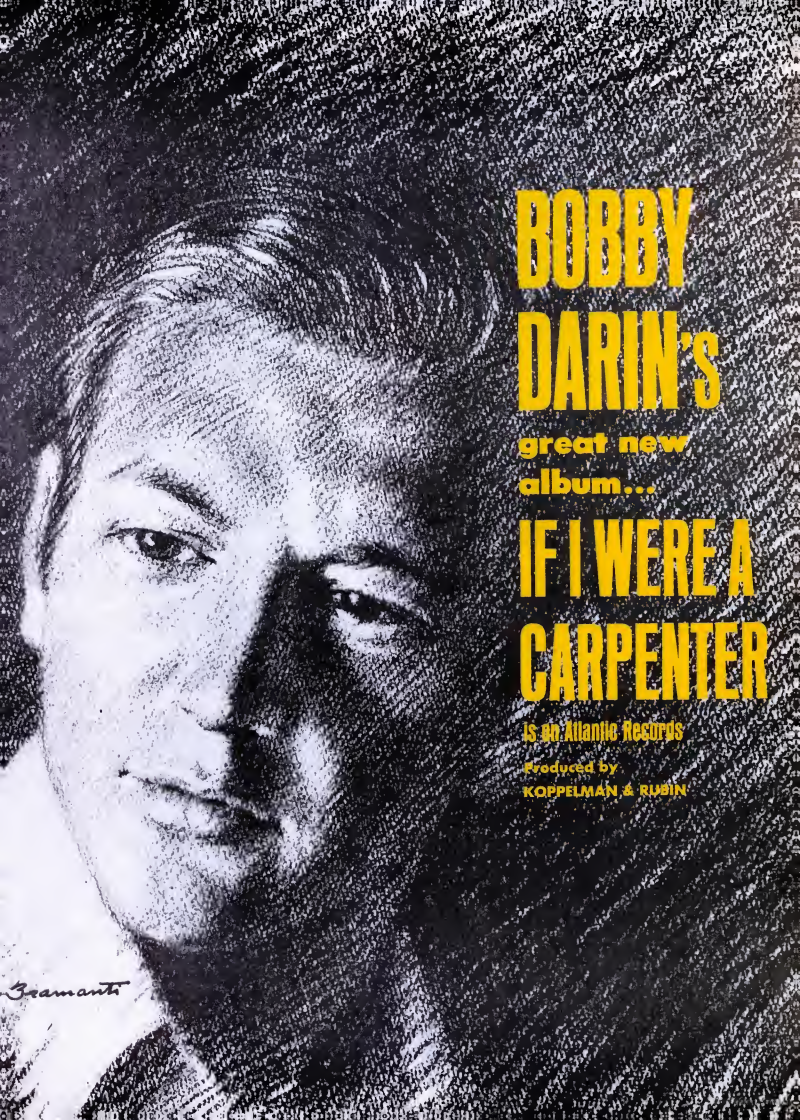
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101 STRINGS—The Soul of Poland; M 5045, S 5045
101 STRINGS—Soul of the Blues; M 5048, S 5048
101 STRINGS—The Soul of Russia; M 5049, S 5049
101 STRINGS—Soul of Greece; M 5047, S 5047
101 STRINGS—The Soul of Israel; M 5044, S 5044
101 STRINGS—Million Seller Hits of 1966, M 5050, S 5050
101 STRINGS—The Soul of Erin; M 5045, S 5045

A&M
TIJUANA BRASS—S.R.D.; LP 119, SP 4119

APPLAUSE
MORT WELLS Plays New Orleans; AB 6601

ATLANTIC
JOE TEX—I've Got to Do a Little Bit Better; 8133, 8133 SD

AUDIO FIDELITY
BIG BERTHA BAND ORGAN; AFLP 2145, AFSD 6145
CESARA — Dream, Dream, Dream; AFLP 2162, AFSD 6162
RICHARD DAVIS & THE TEQUILA BRASS—Tequila A Go Go; AFLP 2165, AFSD 6165

CANAAN
SWAYNE FRIEND Picks Happy Goodman Hits; CA 4632, CAS 9632

CAPITOL IMPORTS (FRANCE)
COUPERIN: CONCERTS ROYAUX NOS. 1-4—Bagguers — Berlin-Robert — Veyron-Lacroix; SACD 1058
FERNANDEL — Les Belles Annees Du Music Hall; FPX 222

CAPITOL IMPORTS (INDIA)
O. V. PALUSKAR—In Memory of O. V. Paluskar; MCAE 136
The Golden Voice of K. L. SAIGAL, Vol. 3; MCAE 139
BHIMSEN JOSHI Sings; MOCE 1029

COLUMBIA
Play the Guitar Instantly!; CIL 1, CIS 101
VERDI: FALSTAFF — Various Artists-Vienna Philharmonic (Bernstein); M3L 350, M3S 750

DECCA
MANNY CORACHEA-TITO JIMENEZ — Asere Mucha El Tiempo; DL 4629, DL 74829
JAN HOWARD—Band Seed; DL 4633, DL 74633
CONWAY TWITTY—Look Into My Teardrops; DL 4628, DL 74628

ELEKTRA
CHARLES RIVER VALLEY BOYS — Bootle Country; EKL 4006

GORDY
THE TEMPTATIONS Greatest Hits; 919

HOLLYWOOD
VARIOUS ARTISTS—Merry Christmas Baby; LP 501

KARATE
THE PEELS—Juanita Banana; KLP 1402, KSD 5402

MERCURY WING
THE OR YOU KIDS—Winchester Cathedral; WC 16336

MGM
Gobble Porter; E 4397, SE 4397

MIRA
AFRO BLUES QUINTET PLUS ONE — New Directions; MLP 2010

MIRWOOD
THE OLYMPICS — Something Old-Something New; MW 7003

MONUMENT
THE KNIGHTSBRIDGE STRINGS Go Pop; MAM 3002, MAS 13002
KNIGHTSBRIDGE STRINGS—3/4 Time; MAM 3002, MAS 13001
KNIGHTSBRIDGE STRINGS — Espana; MAM 3000, MAS 13000
NASHVILLE GUITARS; MLP 8058, SLP 18058
SAO PAULO STRINGS—Violin Classics in Samba; MLP 8061, SLP 18061

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FOUR TOPS Live!; 654
MARY WELLS—Vintage Stock; 653

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BACH: TWO AND THREE-PART INVENTIONS —George Malcolm; N 1144, N 71144
LONDON, JACK: THE CALL OF — Various Fanfare and Sonatas for Brass; N 1145, N 71145
HAYDN: PIANO SONATAS NOS. 20, 22, 59 — Martin Galling; N 1143, N 71143
VIENNA STATE OPERA (Angerer) — A Bouquet of old Vienna Dances; N 1141, N 71141

PARKWAY
VARIOUS ARTISTS—The Hardley Worth It Report; P 7053, SP 7053

PRESTIGE
LARRY & HANK—The Blues/A New Generation; P 7472
SONNY STITT—Now!; PR 7459

RCA CAMDEN
PAUL TRIPP—The Christmas That Almost Wasn't; CAL 1086, CAS 1086

RCA VICTOR
ANN-MARGRET—Songs From "The Swinger" and Other Swingin' Songs; LPM 3710, LSP 3710
ELVIS ARNOLD—Somebody Like Me; LPM 3715, LSP 3715
THE BOBBY BARE Kind of Country; LPM 3716, LSP 3716
BUTTONS & THE RED COATS—Fiddler on the Roof Goes Pop; LPM 3731, LSP 3731
Other Tell Tales; LPM 3699, LSP 3699
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This Week	Last Week	Title—Artist, Label & No. (*EP Mono & Stereo No.)	Wks. on Chart
1	1	**THE MONKEES** Colgems COM 101 (M) COS 103 (S) (MF-2028/MS-2028) 9	★
2	2	**DR. ZHIVAGO** Soundtrack, MGM 1-4-ST (S), 1SE-6ST (T) (4SE-8000/4-SE-8000) 38	★
3	3	**SUPREMES A' GO-GO** Motown MGP 609 (M), STP 609 (S) (679-M609/679-S609) 10	
4	4	**THE MAMA'S AND THE PAPAS** Dunhill D 50010 (M), D 50010 (S) (MO-50010/SO-50010) 11	
5	5	**WHAT NOW MY LOVE** Herb Alpert & His Tijuana Brass, A&M LP 114 (M), SP 4114 (S) (MO-50114/SO-50114) 30	★
6	8	**REVOLVER** Beatles, Capitol T 2576 (M), ST 2576 (S) (MAS-2576/SMAS-2576) 7	
7	6	**THE SOUND OF MUSIC** Soundtrack, RCA Victor LOC 1080 (M), LOSO 1080 (S) (OPAS-2088/OPAS-2088) 90	★
8	7	**AND THEN . . . ALONG COMES THE ASSOCIATION** Valiant VLM 5000 (M), VLS 5000 (S) (MO-50000/SO-50000) 16	
9	9	**SERGIO MENDES & BRASIL '66** A&M LP 114 (M), SP 4114 (S) (MO-50114/SO-50114) 10	
10	10	**LOU RAWLS SOULIN'** Capitol T 2566 (M), ST 2566 (S) (MAS-2566/SMAS-2566) 3	
11	11	**SOMEWHERE MY LOVE** Ray Conniff & His Singers, Columbia CL 2433 (M), CS 9233 (S) (MO-50433/SO-50433) 21	★
12	14	**WHIPPED CREAM & OTHER DELIGHTS** Herb Alpert's Tijuana Brass, A&M LP 128 (M), SP 4128 (S) (MO-50128/SO-50128) 82	★
13	16	**PARSLEY, SAGE, ROSEMARY AND THYME** Simon & Garfunkel, Columbia CL 2466 (M), CS 9266 (S) (MO-50466/SO-50466) 4	
14	15	**GOING PLACES** Herb Alpert & His Tijuana Brass, A&M LP 123 (M), SP 4123 (S) (MO-50123/SO-50123) 60	★
15	18	**THE KING CREATED HITS** Martin & Kirby (M), SP 4107 (S) (MO-50107/SO-50107) 18	
16	12	**LOU RAWLS LIVE** Capitol T 2468 (M), ST 2468 (S) (MAS-2468/SMAS-2468) 31	
17	20	**GOLDEN GREATS** Lawrence Welk, Dot Records, Liberty LRP 3444 (M), LST 7444 (S) (MO-50444/SO-50444) 120	★
18	17	**WADE IN THE WATER** Ramsey Lewis, Cadet LP 774 (M), LPS 774 (S) (MO-50774/SO-50774) 13	
19	30	**CUANTANAMERA** Sandpipers, A&M LP 117 (M), SP 4117 (S) (MO-50117/SO-50117) 4	★
20	11	**SUNSHINE SUPERMAN** Donovan, Epic LN 24217 (M), BN 26217 (S) (MO-50217/SO-50217) 11	
21	19	**WONDERFULNESS** Bill Cosby, Warner Bros. W 1654 (M), WS 1654 (S) (MO-50654/SO-50654) 28	★
22	22	**STRANGERS IN THE NIGHT** Frank Sinatra, Reprise F 6210 (M), FS 1027 (S) (MO-50027/SO-50027) 25	★
23	21	**AFTERMATH** Rolling Stones, London LL 3474 (M), PS 474 (S) (MO-50474/SO-50474) 24	
24	24	**RAIN FOREST** Walter Wanderley, Verve V 8698 (M), V6 8698 (S) (MO-50698/SO-50698) 17	
25	23	**BIG HITS (High Tide and Green Grass)** Rolling Stones, London LM-(*) 3465 (M), PS 465 (S) (MO-50465/SO-50465) 34	★
26	26	**THE TIME OF MY LIFE** Jimi Davidson, Columbia CL 2510 (M), CS 9310 (S) (MO-50510/SO-50510) 16	
27	27	**SINATRA AT THE SANDS** Frank Sinatra, Reprise FS 1019 (M), VLS 1019 (S) (MO-50019/SO-50019) 16	
28	57	**JE M'APPELLE BARBRA** Barbra Streisand, Columbia CL 2482 (M), CS 9282 (S) (MO-50482/SO-50482) 3	★
29	29	**JOHNNY RIVERS' GOLDEN HITS** Johnny Rivers, Imperial LP 9292 (M), LP 12292 (S) (MO-50292/SO-50292) 11	
30	52	**SPINOUT** Elvis Presley, RCA Victor LPM 3758 (M), LSP 3758 (S) (MO-50758/SO-50758) 22	★
31	25	**CETTIN' READY** Temptations, Gordy TGL 918 (M), SGP 918 (S) (MO-50918/SO-50918) 43	★
32	31	**THE BEST OF THE ANIMALS** Animals, MGM SE 4228 (S) (SE-4228/SE-4228) 43	★
33	34	**THE BEST OF THE LETTERMEN** Capitol T 2550 (M), ST 2550 (S) (MAS-2550/SMAS-2550) 9	
34	36	**MR. MUSIC . . .** Mantovani, London LL 3470 (M), PS 470 (S) (MO-50470/SO-50470) 16	
35	35	**ANIMALIZATION** Animals, MGM SE 4230 (S) (SE-4230/SE-4230) 16	
36	28	**THE IMPOSSIBLE DREAM** Jack Jones, Kapp KL 1486 (M), KS 3486 (S) (MO-50486/SO-50486) 21	
37	33	**WILD THINGS!** Tremeloes, Epic/Dot DOT 3001 (M), DOT 25001 (S) (MO-50001/SO-50001) 4	
38	43	**I'M GONNA SINGS LOVE ME WITH ALL YOUR HEART** Lettermen, Capitol T 2600 (M), ST 2600 (S) (MAS-2600/SMAS-2600) 8	★
39	41	**SOUTH OF THE BORDER** Herb Alpert's Tijuana Brass, A&M LP 108 (M), SP 4108 (S) (MO-50108/SO-50108) 74	★
40	55	**THE WILD ANGELS** Soundtrack, Tower T 5000 (M), ST 5000 (S) (MO-50000/SO-50000) 8	★
41	49	**BEST OF THE BEACH BOYS, VOL. 1** Capitol T 2556 (M), ST 2556 (S) (MAS-2556/SMAS-2556) 39	★
42	37	**IF YOU CAN BELIEVE YOUR EYES AND EARS** Mamas and the Papas, Dunhill D 50009 (M), D 50009 (S) (MO-50009/SO-50009) 53	
43	46	**FIDDLER ON THE ROOF** Original Cast, Ode SP 1 (M), SP 2 (S) (MO-50001/SO-50002) 110	★
44	40	**THE EXCITING WILSON PICKETT** Wilson Pickett, Atlantic SD 8205 (S) (SD-8205/SD-8205) 15	
45	48	**THE LONELY BULL** Herb Alpert & His Tijuana Brass, A&M LP 104 (M), SP 4104 (S) (MO-50104/SO-50104) 78	★
46	38	**BILL COSBY IS A VERY FUNNY FELLOW, RIGHT?** Warner Bros. W 1612 (M), WS 1612 (S) (MO-50612/SO-50612) 41	★
47	39	**MAME** Original Cast, Columbia OSL 8060 (M), OSS 8060 (S) (MO-50060/SO-50060) 23	
48	56	**BORN FREE** Soundtrack, MGM E 4048 (M), SE 4048 (S) (MO-50048/SO-50048) 15	
49	44	**MIDNIGHT RIDE** Paul Revere & The Raiders, Columbia CL 2468 (M), CS 9268 (S) (MO-50468/SO-50468) 4	
50	32	**ON TOP** Tom Tom, Hanover HSP 447 (M), SLP 447 (S) (MO-50447/SO-50447) 15	
51	47	**THE PETER, PAUL AND MARY ALBUM** Warner Bros. W 1660 (M), WS 1660 (S) (MO-50660/SO-50660) 15	
52	54	**RAY'S MOODS** Ray Charles, ABC 641 (M), ABCS 641 (S) (MO-50641/SO-50641) 12	
53	59	**OPENING NIGHTS AT THE MET** Metropolitan Opera Orchestra, Columbia M2L 350 (M), M2S 650 (S) (MO-50350/SO-50650) 9	★
54	65	**BERT KAEMPFERT'S GREATEST HITS** Bert Kaempfert, Decca DL 4900 (M), DL 74900 (S) (MO-50900/SO-50900) 9	★
55	69	**THE BEST OF HERMAN'S HERMITS** Hermit 3 SVLS (M), SV SVLS (S) (MO-50013/SO-50013, MO-50014/SO-50014) 55	★
56	51	**YESTERDAY AND TODAY** Beatles, Capitol T 2553 (M), ST 2553 (S) (MAS-2553/SMAS-2553) 27	
57	48	**WHY IS THERE AIR?** Jeff Corey, Warner Bros. W 1668 (M), (No Stereo) (MO-50668/-) 67	★
58	58	**TEQUILA** Chris Montgomery, Tower T 5020 (M), ST 5020 (S) (MO-50020/SO-50020) 14	
59	50	**I'LL REMEMBER YOU** Roger Williams, Kapp KL 1476 (M), KS 3476 (S) (MO-50476/SO-50476) 32	
60	66	**YOU ASKED FOR IT!** Herb Alpert & His Tijuana Brass, A&M LP 119 (M), SP 4119 (S) (MO-50119/SO-50119) 11	★
61	64	**THE HAPPENINGS** 5 - 7 Years (M) (MF 101) (M), (MS 101) (S) (MO-50101/SO-50101) 6	
62	42	**GO AHEAD AND CRY** Bobby Vinton, Epic LN 24202 (M), BN 26202 (S) (MO-50202/SO-50202) 14	
63	62	**BLONDE ON BLONDE** Bob Dylan, Columbia CBS 01 (M), CBS 041 (S) (MO-50041/SO-50041) 20	
64	75	**A COLLECTION OF 16 BIG HITS, VOL. 2** Jan & Dean, Liberty LRP 3443 (M), LST 7443 (S) (MO-50443/SO-50443) 5	★
65	63	**TENDER LOVING CARE** Claudine Clark, Chess LP 1555 (M), CS 1555 (S) (MO-50555/SO-50555) 15	
66	76	**MAN OF LA MANCHA** Original Cast, Kapp KRL 9000 (M), KRS 9000 (S) (MO-50000/SO-50000) 46	
67	68	**SO MICE . . .** Johnny Mathis, Mercury SR 61191 (S) (SR-61191/SR-61191) 3	★
68	74	**THE SHADOW OF YOUR SMILE** Andy Williams, Columbia CL 2491 (M), CS 9291 (S) (MO-50491/SO-50491) 30	★
69	60	**WILD THING** Troggs, Atco SD (TR) 181, SD-33(ED 1) (TR) 181(ED 1) (TR) 181(ED 2) (MO-50181/SO-50181, MO-50182/SO-50182) 14	
70	67	**GHER** Trini Lopez, Reprise RS 6209 (M), RS 6209 (S) (MO-50209/SO-50209) 12	
71	61	**DISTANT SHORES** Chad & Jeremy, Columbia CL 2466 (M), CS 9266 (S) (MO-50466/SO-50466) 11	
72	72	**THE HIT SOUNDS OF DEAN MARTIN** Reprise R 6214 (M), RS 6214 (S) (MO-50214/SO-50214) 15	
73	45	**OUR WEDDING ALBUM FOR THE GREAT SOCIETY AFFAIR** Lyndon B. Johnson & Lady Bird Johnson, Decca DL 4899 (M), DL 74899 (S) (MO-50899/SO-50899) 5	
74	89	**ALFIE** Cilla Black, Imperial LP 9291 (M), LP 12291 (S) (MO-50291/SO-50291) 7	★
75	70	**ALMOST PERSUADED** David Houston, Epic LN 24211 (M), BN 26211 (S) (MO-50211/SO-50211) 14	
76	83	**THE 4 SEASONS GOLD VAULT OF HITS** Philips PHM 200-188 (M), PHS 600-188 (S) (MO-50188/SO-50188) 52	
77	82	**A TIME FOR LOVE** Tony Bennett, Columbia CL 2506 (M), CS 9306 (S) (MO-50506/SO-50506) 3	
78	67	**WIPE OUT** Surfaris, Dot DLP 25312 (M), DLP 25312 (S) (MO-50312/SO-50312) 49	
79	79	**FIFTH DIMENSION** Ike & Tina Turner, Warner Bros. W 1655 (M), WS 1655 (S) (MO-50655/SO-50655) 8	
80	85	**THIS IS LOVE** Al Martino, Capitol T 2551 (M), ST 2551 (S) (MAS-2551/SMAS-2551) 6	
81	99	**SPANISH EYES** Al Martino, Capitol T 2551 (M), ST 2551 (S) (MAS-2551/SMAS-2551) 2	★
82	93	**BUS STOP** Hollies, Imperial LP 9286 (M), LP 12286 (S) (MO-50286/SO-50286) 7	★
83	91	**OUR HERO . . . PAT COOPER** Pat Cooper, United Artists UAL 3646 (M), UAS 6646 (S) (No Stereo) 2	★
84	80	**THE SHADOW OF YOUR SMILE** James Darren, Warner Bros. W 1659 (M), WS 1659 (S) (MO-50659/SO-50659) 36	
85	86	**GLENN YARBROUGH RECORDED LIVE AT THE HUNGRY I** Glenn Yarbrough, LP 3641 (M), LP 3641 (S) (MO-50641/SO-50641) 5	
86	88	**SEPTEMBER OF MY YEARS** Frank Sinatra, Reprise F 6214 (M), FS 1044 (S) (MO-50044/SO-50044) 68	★
87	100	**TRINI LOPEZ'S GREATEST HITS** Trini Lopez, Reprise RS 6208 (M), RS 6208 (S) (MO-50208/SO-50208) 2	★
88	98	**PERRY COMO IN ITALY** Perry Como, RCA Victor LPM 3800 (M), LSP 3800 (S) (MO-50800/SO-50800) 7	★
89	71	**PET SOUNDS** Beach Boys, Capitol T 2458 (M), ST 2458 (S) (MAS-2458/SMAS-2458) 28	
90	73	**A HEAVY FILLED WITH SONG** John Gary, RCA Victor LPM 3762 (M), LSP 3762 (S) (MO-50762/SO-50762) 29	
91	78	**I STARTED OUT AS A CHILD** Bill Cosby, Warner Bros. W 1647 (M), (No Stereo) (MO-50647/-) 61	★
92	90	**MORE I CANNOT WISH YOU** Ed Ames, RCA Victor LPM 3802 (M), LSP 3802 (S) (MO-50802/SO-50802) 5	
93	108	**HOW SWEET IT IS** Jackie Gleason, Verve V 8699 (M), V6 8699 (S) (MO-50699/SO-50699) 2	★
94	84	**COLOR ME BARBRA** Barbra Streisand, Columbia CL 2415 (M), CS 9215 (S) (MO-50415/SO-50415) 35	★
95	97	**THE YOUNG RASCALS** Atlantic 8132 (M), SD 8132 (S) (MO-50132/SO-50132) 31	
96	107	**BLACK IS BLACK** Los Bravos, Parrot PA 71004 (M), PAS 71004 (S) (MO-50004/SO-50004) 4	★
97	95	**HOOCHIE COOCHIE MAN** Muddy Waters, Chess LP 1514 (M), CS 1514 (S) (MO-50514/SO-50514) 6	
98	87	**THE MORE I SEE YOU/CALL ME** Chris Montez, A&M LP 118 (M), SP 4118 (S) (MO-50118/SO-50118) 23	
99	101	**EAST-WEST** Butterfield Blues Band, Elektra EKL 4(M) (M), EKS 7(S) (S) (MO-50007/SO-50007) 4	
100	96	**I COULDN'T LIVE WITHOUT YOUR LOVE** Petula Clark, Warner Bros. W 1650 (M), WS 1650 (S) (MO-50650/SO-50650) 14	
101	92	**BOTH SIDES OF HERMAN'S HERMITS** Hermit 2 SVLS (M), SV SVLS (S) (MO-50012/SO-50012) 16	
102	102	**THE DAVE CLARK FIVE'S GREATYEST HITS** Epic LN 24210 (M), BN 26210 (S) (MO-50210/SO-50210) 41	★
103	81	**EASY LISTENING** Mel Carter, Imperial LP 9289 (M), LP 12289 (S) (MO-50289/SO-50289) 10	
104	94	**THE LAST WORD IN LONESOME** Elvis Presley, RCA Victor LPM 3627 (M), LSP 3627 (S) (MO-50627/SO-50627) 19	
105	—	**WINCHESTER CATHEDRAL** New Vaudeville Band, Fontana MGF 27510 (M), MGF 67510 (S) (MO-67510/-) 1	★
106	105	**DISTANT DRUMS** Jim Reeves, RCA Victor LPM 3552 (M), LSP 3552 (S) (MO-50552/SO-50552) 27	
107	—	**SO WHAT'S NEW?** Lettermen, Capitol T 2647 (M), ST 2647 (S) (MAS-2647/SMAS-2647) 1	★
108	139	**SO GUITARS IN LOVE** Al Caiola & Manny Kellem, Liberty LRP 3380 (M), LST 7380 (S) (MO-50380/SO-50380) 2	★
109	128	**HAWAII** Soundtrack, United Artists UAL 4(M) (M), UAS 5(M) (S) (MO-50005/SO-50005) 3	★
110	104	**UP-TIGHT** Stevie Wonder, Tamla TIP 268 (M), STP 268 (S) (MO-50268/-) 8	
111	103	**SOUL AND INSPIRATION** Righteous Brothers, Verve V 8697 (M), V6 8697 (S) (MO-50697/SO-50697) 32	
112	122	**ROGER MILLER/GOLDEN HITS** Smash SRS 27072 (M), SRS 67072 (S) (MO-50072/SO-50072) 56	★
113	110	**RUBBER SOUL** Beatles, Capitol T 2442 (M), ST 2442 (S) (MAS-2442/SMAS-2442) 50	★
114	119	**96 TEARS** Question Mark & The Mysterians, Cameo C 3006 (M), C 3006 (S) (MO-50006/SO-50006) 2	
115	118	**JACK JONES SINGS** Jack Jones, RCA Victor LPM 3782 (M), LSP 3782 (S) (MO-50782/SO-50782) 2	
116	117	**HICHTIDE** Gladys Knight & The Pips, Fontana MGF 27511 (M), MGF 67511 (S) (MO-50511/SO-50511) 3	
117	116	**A TOUCH OF TODAY** Ferrante & Teicher, United Artists UAL 3 3664 (M), UAS 6664 (S) (MO-50664/SO-50664) 3	
118	124	**WILD IS THE WIND** Johnny Mathis, Columbia CL 2465 (M), CS 9265 (S) (MO-50465/SO-50465) 4	
119	149	**CAMES THAT LOVERS PLAY** Dino, Desi & Billy, Reprise RS 6211 (M), RS 6211 (S) (MO-50211/SO-50211) 2	★
120	123	**WATCH OUT** Bob Marlette Band, A&M LP 118 (M), SP 4118 (S) (MO-50118/SO-50118) 3	
121	125	**THE FUGS** ESP Disk' 1006 (M), (No Stereo) (MO-50006/-) 3	
122	129	**"BUCKETT"** Jimmy Smith, Blue Note BST 84208 (M), BST 84208 (S) (MO-50208/SO-50208) 4	
123	115	**THE LONELY THINGS** Steve Lawrence, RCA Victor LPM 3646 (M), LSP 3646 (S) (MO-50646/SO-50646) 14	
124	120	**JOHNNY'S GREATEST HITS** Johnny Mathis, Columbia CL 2465 (M), CS 9065 (S) (MO-50065/SO-50065) 426	★
125	114	**TIJUANA BRASS** Herb Alpert & His Tijuana Brass, A&M LP 103 (M), SP 4103 (S) (MO-50103/SO-50103) 47	★
126	—	**AMIHALISM** Ramsey Lewis, Cadet LP 775 (M), LPS 775 (S) (MO-50775/SO-50775) 1	★
127	—	**DEAN MARTIN'S T.V. SHOW** Reprise R 6215 (M), RS 6215 (S) (MO-50215/SO-50215) 1	★
128	111	**OVER UNDER SIDEWAYS DOWN** Yardbirds, Epic LN 24218 (M), BN 26218 (S) (MO-50218/SO-50218) 6	
129	130	**THE NEW LEE DORSEY** Lee Dorsey, Amy AMY 8 (M), AMY 8 (S) (MO-50008/SO-50008) 24	
130	131	**THE BIBLE . . . IN THE BEGINNING . . .** Soundtrack, Dot DLP 25313 (M), DLP 25313 (S) (MO-50313/SO-50313) 4	
131	132	**A MAN AND A WOMAN ("Un Homme Et Une Femme")** Soundtrack, Dot DLP 25311 (M), DLP 25311 (S) (MO-50311/SO-50311) 4	
132	127	**MARY POPPINS** Soundtrack, Vista VSD 6(M) (M), VSD 6(M) (S) (MO-50006/SO-50006) 114	★
133	137	**COMMAND PERFORMANCE** Peter Duchin, Command RS 904 (M), RS 904 (S) (MO-50904/SO-50904) 2	
134	136	**FRISH FLAVOR** Julie London, Epic LN 24211 (M), BN 26211 (S) (MO-50211/SO-50211) 4	
135	—	**BEST OF HERMAN'S HERMITS** Hermit 3 VSD (M), SV SVLS (S) (MO-50015/SO-50015) 1	★
136	138	**WARM AND TENDER SOUL** Percy Sledge, Atlantic SD 8202 (S) (S) (SD-8202/SD-8202, SD-8202/SD-8202) 4	
137	144	**THE OTIS REDDING DICTIONARY OF SOUL** Otis (S) (S) (SD-8203/SD-8203) 2	
138	—	**SECOND COLD VAULT OF HITS** Philips PHM 200-189 (M), PHS 600-189 (S) (MO-50189/SO-50189) 1	★
139	133	**LATIN PULSE** Herbie Mann, Atlantic SD 8196 (M), SD 8196 (S) (MO-50196/SO-50196) 3	
140	141	**RHAPSODIES FOR YOUNG LOVERS** Midnight String Quartet, Vee V 3002 (M), VS 3002 (S) (MO-50002/SO-50002) 2	
141	—	**HANDFUL OF SOUL** Soul Survivors, Crimson CR 301 (M), CR 301 (S) (MO-50301/SO-50301) 1	
142	140	**BOOTS** Nancy Sinatra, Reprise RS 6205 (M), RS 6205 (S) (MO-50205/SO-50205) 14	
143	143	**SEARCH FOR THE NEW LAND** Lou Rawls, Capitol T 2554 (M), ST 2554 (S) (MAS-2554/SMAS-2554) 3	
144	145	**SWEET PEA** Tommy James, Roulette SR 25307 (S) (SR-25307/SR-25307) 2	
145	146	**THE UNFORGETTABLE KING COLE SINGS THE CREAT SONGS** Capitol T 2552 (M), ST 2552 (S) (MAS-2552/SMAS-2552) 3	
146	—	**PSYCHODELIC LOLLIPOP** Vince Guaraldi, Mercury MG 21096 (M), SR 61096 (S) (MO-50096/SO-50096) 1	
147	—	**TERRY KNIGHT & THE PACK** Terry Knight & The Pack, Lucky Eleven LE 1 (M), LE 1 (S) (MO-50001/SO-50001) 1	
148	—	**WORDS AND MUSIC** Roger Miller, Smash SRS 27073 (M), SRS 67073 (S) (MO-50073/SO-50073) 1	
149	—	**KATE SMITH TODAY** Kate Smith, Columbia CL 2512 (M), CS 9312 (S) (MO-50512/SO-50512) 1	
150	—	**PSYCHOTIC REACTION** Count Five, Double Shot DS 50001 (M), DS 50001 (S) (MO-50001/SO-50001) 1	

*EDP Mono and Stereo Numbers are required for the benefit of record buyers employing electronic data processing for ordering and inventory control. This coding system, in successful use for over two years, is available on request from Billboard's MPC Dept., New York office.

Compiled from national retail sales by the Music Popularity Dept. of Record Market Research, Billboard.

New 'Messiah' Versions Highlighting Yule Activity

By FRED KIRBY

NEW YORK — While many special classical packages figure to make ideal holiday gifts, special attention on several labels is being given Handel's "Messiah." Two new complete versions (on Philips and RCA Victor) and three highlight disks (on Columbia, Angel and London Phase 4) are being pushed. In addition, older complete treatments on Columbia, Westminster and Vanguard are perennial sellers.

Both new complete sets spotlight the orchestras, the London Symphony under Colin Davis on Philips and the Robert Shaw Chorale and Orchestra on Victor. Leonard Bernstein conducts the New York Philharmonic on the Columbia highlight disk; Otto Klemperer, the Philharmonic Orchestra on Angel with Elizabeth Schwarzkopf, Niccolai Gedda and Jerome Hines on Angel; and Leopold Stokowski, the London Symphony on the Phase 4 disk. Columbia usually does well with a complete "Messiah" featuring the Mormon Tabernacle Choir with Eugene Ormandy and the Philadelphia Orchestra, while Westminster can always count on seasonal sales from its "Messiah" with the late Hermann Scherchen conducting the Vienna State Opera Orchestra. Scherchen also conducts the Vanguard package.

Considered a hot Christmas gift item is Victor's "Opening Nights at the Met," which contains a swatch from the curtain of the old Metropolitan Opera House. Other new packages considered right for presents are collections of Beethoven's Nine Symphonies by Eugene Ormandy and the Philadelphia on Columbia and by William Steinberg and the Pittsburgh Symphony on Command.

Deutsche Grammophon and Angel both have new packages of Beethoven's "Missa Solemnis,' the former conducted by Herbert von Karajan, while Otto Klemperer leads the other. Angel also has issued the first domestic release of "Hodie" Vaughn Williams' Christmas cantata, while Deutsche Grammophon has "Christmas in Provence," with music by Tomasi and Saboly.

Opera packages figure prominently in record company Christmas plans, including Columbia's re-entry in the complete opera field with Verdi's "Falstaff" starring Dietrich Fischer-Dieskau, Leonard Bernstein conducts the Vienna Philharmonic in the package. Big things also are planned from London's forthcoming release of Rossini's "Semiramide" starring Joan Sutherland and Marilyn Horne, a follow-up to that label's successful pressing of Verdi's "Aida" featuring Elena Suliotis and Tito Gobbi.

Everest is reissuing 36 complete operas formerly on Cetra, while four historic Mozart operas were re-released last week on Turnabout through a deal between Vox and Epic. Heliodor is re-issuing the MGM package of Moore's "The Ballad of Baby Doe" and Prokofiev's "War and Peace" in time for Christmas sales. Angel has repackaged three collections, "The Genius of Puccini" and "Opera Gala" starring many leading operatic artists, and "Arias of Maria Callas" for the Christmas market.

Other new multiple sets issued in time for the holiday are a five-LP package of Heinrich Schutz music, which organ works on Archive and the Budapest String Quartet and violist Walter Trampler and Ensemble in six Mozart quintets and Bach's "Partitas" by Glen Gould on Columbia. Everest also is presenting its Archives of Piano Music series.

Decca, whose current holiday offering is "A Baroque Christmas," usually has good Christmas business with the New York Pro Musica's "The Paly of Daniel," a two-disk

(Continued on page 54)

Watts Pours on Power in Extraordinary Performance

NEW YORK—Columbia Records' Andre Watts is a pianist with high-voltage power. Even in his all-too-brief performance with the American Symphony Orchestra at Carnegie Hall last Monday (21), he attacked Edward MacDowell's "Piano Concerto No. 2, Op. 23" with all the fury of an electrical storm, and made the work diminish precisely and effectively.

Previously thought of as a minor if not undistinguished work, the concerto, in Watts' remarkable and swift hands, and conducted with ease, unadorned unity by Leopold Stokowski, was transformed into a selection of major importance. It is certainly deserving of a recording—and by these very performers.

From the very opening solo bars of the Larghetto, which almost crys with anguish, Watts builds with feeling, extraordinary vitality and purpose. In the Presto, there was an ever present wit and charge, and the final movement, with its theme repeated again, received that special Watts' interpretation. Here, in addition, he displayed a versatility, as his hands cajoled and teased and were playful.

Stokowski gave too warm a reading in the Brahms' Symphony No. 1 in C Minor," There was little excitement, and even the Adagio-Allegro, which should make for some real fire, hardly smouldered. True, there was an excellent performance by the first violin, in the second movement, which does take hold. But the pacing in the entire piece was too spotty and Stokowski's range too broad.

"Mysterious Mountain," by American composer Alan Hovhaness, served as an excellent opener. And here Stokowski fared much better; fare better he should, for the selection was composed on a commission by Stokowski for the 100th anniversary conductor of the Houston Symphony in 1955.

It is a superior work, with both a lyrical and ecclesiastical quality, muted violins, celesta, harp and all, which work beautifully. Stokowski makes it moving and forceful, and molds it slowly through to its strong conclusion. ROBERT SOBEL

DGG Showcasing Bach Set With Special Display Ads

NEW YORK — Deutsche Grammophon is shipping special promotional display pieces to dealers on Christmas gifts giving suggestions for Deutsche Grammophon and Archive products. Included is "The Bach for Organ," which spotlights the specially priced five-LP package of organist Helmut Walcha playing Bach. The set sells for the price of three disks.

Another poster, "Their Finest Hours," features 11 classical full color reproductions of the operatic sets of "Daphne, "Wozzek," "Die Frau ohne Schatten," "Die Zauberfloete," "Rigoletto," and the pairing of "Cavallera Rusticana" and "Pagliacci." "The Best of Bach" also is slated with reference of four Archive albums for each composer's works. A display is being prepared on "Contemporary Classics," listing Henze's Five Symphonies, Schoenberb's "Gurre Lieder," and Stockhausen's album of electronic music.

Also planned is a graphic advertising the exclusivity of Herbert von Karajan and the Berlin Philharmonic. Included will be album cover reproductions of their releases, Beethoven's "Missa Solemnis," Orff's "Concerto for Orchestra," Strauss' "Don Quixote," and the combination of Karajan's "Bolero" and the Mussorgsky-Ravel "Pictures at an Exhibition."

A January promotion pasteup will announce the Bayreuth Festival recording of "Tristan und Isolde," which will contain a slick adhered to a pre-printed cardboard. The promotional pieces will be packed three to a box.

Leinsdorf & Boston in Blew-Par 1st Work

NEW YORK—Whether playing baroque, romantic or contemporary music, the Boston Symphony under Erich Leinsdorf can be counted on to deliver an interesting program as was the case of Philharmonic Hall on Nov. 18. Unfortunately, not everything came off well.

The major disappointment was the newest work, William Sydeman's Symphony Memoriam John F. Kennedy," which received its initial New York performance two days earlier. The piece consists of excerpts from the late President's speeches, a Stephen Spender poem, a selection from Ecclesiastes, and quotations from Kennedy biographies, all read rather theatrically by E. G. Marshall. The music wavered between romantic and modern. The effect was of program music that didn't quite make it. Sometimes the music would obviously try to mirror the text as in the Ecclesiastes reference (a time to laugh, a time to weep, etc.), but at other times it was merely a weak background.

The program began with a straightforward, unbelished performance of Bach's "Suite No. 3 in D," which, despite reduced strings, sounded stringy. The final work was Schumann's "Symphony No. 1," which conductors delight in toying with. Leinsdorf's major interest was to get progressively slower, so the Scerzo sounded like a stately court dance and the allegro animato e grazioso was more graceful than animated or ingratiating. However, the symphony was a successful selection of the evening for the Boston, which records exclusively for RCA Victor.

FRED KIRBY

Lili Kraus: Tough Night

NEW YORK—It isn't very often that one attends a concert and witnesses a dress rehearsal instead. Actually, only a small portion seemed that way but it was enough to jolt the audience and make Lili Kraus seem human, based upon her previously rich and flawless piano readings of Mozart. As a matter of fact, the incident endeared her even more to the observers—if that's possible.

She had just completed the "Concerto No. 8" (Lutzow) in her third Town Hall concert (15), in her usually brilliant style, giving the uncomplicated work dash and tenderness. The orchestra played the prelude for the Allegro of Concerto No. 26, then she began a cadenza (all the passages in this work are her own). She suddenly stopped, apologized (with much sounds of applause), went into the wings and came back with a gray turner and sheet music. Conductor Stephen Simon, or-

(Continued on page 56)

L.A. SYMPHONY SEASON SAVED

LOS ANGELES — A last-minute settlement last Sunday (20), saved the Los Angeles Symphony season which opened on Wednesday (23). Members of Local 47 of the American Federation of Musicians okayed a three-year contract increasing the minimum weekly salaries from $180 to $200 the first year; $210, the second; and $225, the third. The orchestra's season previously was announced as cancelled because of the contract dispute.

Dazzling Recital Is Put on by Gulda

NEW YORK—Eight years is too long for a virtuoso like Frederich Gulda to be absent from the New York stage. In his return in a Beethoven sonata program at Philharmonic Hall last Sunday (20), Gulda put on a dazzling display climaxed with the fiendishly difficult Hammerklavier" sonata. In the hazardous Allegro resoluto of the final movement, Gulda's playing was breathtaking.

The first part of the impressive program also sparkled as Gulda played the "Pathetique,"

(Continued on page 54)

DANIEL STRONG HOLIDAY FAIRE

NEW YORK—The "Play of Daniel," a 12-century music drama, will receive extensive exposure during the holiday season. A performance by the New York Pro Musica, who recorded the work for Decca, is being shown by National Educational Television web. The ensemble also will present the production in a 10-city Eastern and Midwestern tour following eight New York City performances.

MacNeil Is Outstanding In the Met's 'Rigoletto'

NEW YORK—Cornell MacNeil, cast in the title role of "Rigoletto," definitely is the outstanding singer in this season's performances of the Verdi warhorse at the Metropolitan Opera. MacNeil's rich baritone made up for some spotty singing by other principals last Saturday (19). An exception was Bonaldo Giaiotti's "Sparafucile," which was a tower of strength. Giaiotti clearly is one of the company's most dependable artists.

Roberta Peters, as sweet a Gilda as ever, sang prettily, but sounded thin in spots, especially the "Caro nome" bedrag, while John Alexander, the possessor of a rich lyric tenor voice, seemed more interested in demonstrating it than in portraying the Duke. This was orally evident at the ending of "La Donne e Mobile," when he lost Lamberto Gardelli, an experienced operatic conductor leading the opera for the first time at the Met this season.

The only real vocal thrills of basses again was apparent in the fine job by Raymond Michalski in the small but important role of Monterone. Nedda Cassei again was a competent Maddalena. The serviceable production seemed at home in the new house, but, MacNeil, in his two arias and in duets, was the afternoon's star. What a voice!

FRED KIRBY

the day I went to record "Winchester Cathedral" the song gave me the idea — I yearned for the 20's — so I went and purchased one a paper megaphone — that was my 1st song. for my second number I would like to try "Best Friend"* a little tune written by John Sebastian.

Dana Rollin

*tower #297 • recording engineer brooks arthur • published by faithful virtue music co.

'Messiah' LP's Highlight Yule

• Continued from page 52

"The Creation" of Haydn, and a de luxe three-record Golden Jubilee package of Andres Segovia. Heliodor has recently issued a set of "The Creation."

For the holiday season, Nonesuch is featuring Christmas music of Pretorius, a disk of Magnificats by Monteverdi and Schuetz, "Fanfares and Sonatas for Brass," Hindemith's "Das Marienleben," "Music of Shakespeare's Time," and a disk of Russian folk songs.

Other appropriate disks from the budget label are Charpentier's "Oratorio de Noel," and "Renaissance Choral Music for Christmas." Crossroads is presenting a collection of European Christmas carols. Philips is pushing three Bach sets conducted by Lotte Mosievi, including Bach's "Mass in B Minor." The same work also is in the latest Everyman release.

Among other Columbia specially priced sets ideal for gifts are Rudolph Serkin's "Five Piano Concertos" of Beethoven, "Favorite Romantic Symphonies" conducted by Bernstein, romantic concertos played by Serkin, and the older Mozart symphonies conducted by Bruno Walter, Ormandy conducting ballets, Philippe Entremoni playing "Great Romantic Concertos," Isaac Stern playing four violin concertos, Ormandy conducting Tchaikovsky, and Gould playing Bach's "The Well-Tempered Clavier."

Other recent Victor packages considered right for gifts are "The Art of Koussevitzky," "Lohengrin" and "Leontyne Price—Prima Donna." Victor also has an older "Messiah" recording conducted by Sir Thomas Beecham as well as carol albums by Marian Anderson, Mario Lanza and the Robert Shaw Chorale. Rounding out the Victor list are such gift possibilities as "Pops Christmas Party" with Arthur Fiedler and the Boston Pops Orchestra, "Jubilate Deo" with the Regensburg Boys Choir, "Christmas Music of the Baroque" with Carl Weinrich, the "Nutcracker Suite" with Fritz Reiner and the Chicago Symphony, "Presenting Montserrat Caballe," "The Art of the Cantor," "The Student Prince" with Mario Lanza, "Hallelujah" with the Robert Shaw Chorale, Bach arias by Marian Anderson, and several opera sets.

New releases from Vanguard include the Deller Consort in Christmas carols and motets of medieval Europe on Bach Guild, German carols by Erich Kunz, and Czech and Polish carols with the Prague Children's Chorus. Earlier carol sets are by the Welch Chorale, Deller Consort and Alfred Deller. Other Christmas items in Vanguard's catalog include Bach Christmas cantatas, Bach's "St. Matthew Passion," and "18th Century Christmas" with I Solisti di Zagreb.

Angel expects holiday sales from such recent issues as Orff's "Carmina Burana" conducted by Rafael Frubeck de Burgos, "La Vida Breve" starring Victoria de los Angeles, "Baba the Elephant" with Peter Ustinov, Strauss' "Four Last Songs," with Elizabeth Schwarzkopf, and an earlier pressing of Humperdinck's "Hansel and Gretel."

London Records, which expects Christmas sales from its current Georg Solti promotion, including new packages of Wagner's "Die Walkuere" with Birgit Nilsson, Regine Crespin and James King, and Bruckner's "Symphony No. 7," also expects top sales from a Joan Sutherland-Noel Coward album, a Phase 4 release of George Gershwin's "Porgy and Bess Symphonic Suite," and recital albums by Geraint Evans, Gwenyth Jones, Pilar Lorengar and Elizabeth Sowderstroen.

Epic is conducting an extensive Christmas-gift merchandising campaign including its new Crossroads line. Recent packages well-suited to as gifts are Sibelius' seven symphonies with Akeo Watanabe conducting the Japan Philharmonic, and Alicia de Larrocha playing the "Iberia" and "Navarra" of Albeniz. Deutsche Grammophon is rushing its Henze symphonies conducted by the composer.

Turnabout sets include Calzadera's "Christmas Cantata," "Christmas Story" by Schuetz Magnificats by Schuetz and Monteverdi, and organist Walter Kraft playing Bach's "Choral Preludes for Christmas." Counterpoint has the New York Pro Musica in English medieval Christmas carols, and "Christmas on the Sienna Pianoforte."

A steady Christmas seller for Command is a Christmas album by Virgil Fox. Other good Command suggestions are Brahms four symphonies by William Steinberg and the Pittsburgh Symphony, Haydn's "Symphonies Nos. 9 and 8" with Steinberg and the Pittsburgh, and the soundtrack of "Bolshoi Ballet '67,"

Billboard SPECIAL SURVEY for Week Ending 12/3/66

BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
Billboard Award			
1	2	**LEONTYNE PRICE—Prima Donna** RCA Victor LM 2898 (M); LSC 2898 (S)	8
2	1	**OPENING NIGHTS AT THE MET (3-12" LP)** Various Artists, RCA Victor LM 6171 (M); LSC 6171 (S)	10
3	4	**MAHLER: SYMPHONY NO. 7 (2-12" LP)** New York Philharmonic (Bernstein) Co. M2L339 (M); M2S 739 (S)	8
4	5	**PUCCINI: LA BOHEME (2-12" LP)** Various Artist, RCA Victor Orch. (Beecham), Seraphim IB 6000 (No Stereo)	8
5	B	**ORFF: CARMINA BURANA** Horsanyi, Patzak, Presnail/Philadelphia Orch. (Ormendy) Columbia ML5498 (M); MS 6193 (S)	11
6	3	**ORFF: CARMINA BURANA** New Philharmonic Orch. (DeBurgos), Angel 36333 (M); 36333 (S)	15
7	7	**MY FAVORITE CHOPIN** Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	15
8	6	**NEILSEN: SYMPHONY NO. 6** Philadelphia Orch. (Ormandy), Columbia ML 6282 (M); MS6882 (S)	9
9	9	**CHOPIN WALTZES** Rubinstein, RCA Victor LM 2726 (M); LSC2726 (S)	35
10	25	**WAGNER: DIE WALKUERE (5-12" LP)** Nilsson, King & Various Artists, Vienna Philharmonic (Solti), London 4 4509 (M); OSA 1509 (S)	3
11	14	**BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN** N. Y. Philharmonic (Bernstein), Columbia ML 5868 (M); LSC6468 (S)	6
12	12	**WAGNER: LOHENGRIN (5-12" LP)** Various Artists/Symphony Orch. (Leinsdorf), RCA Victor LM 6710 (M); LSC 6710 (S)	9
13	10	**BERNSTEIN CONDUCTS IVES** N. Y. Pharmonic (Bernstein), Columbia ML 6243 (M); MS6843 (S)	28
14	15	**PUCCINI: MADAME BUTTERFLY (3-12" LP)** Price, Tucker/Victor Italian Orch. & Chorus (Leinsdorf), RCA Victor LM 6160 (M); LSC 6160 (S)	9
15	17	**BEST OF THE BOSTON POPS** Boston Pops (Fiedler), RCA Victor LM 2810 (M); LSC 2810 (S)	6
16	21	**MAHLER: SYMPHONY NO. 10 (2-12" LP)** Philadelphia Orch. (Ormandy), Columbia M2L 335 (M); M2S 735 (S)	35
17	11	**VERDI: REQUIEM (2-12" LP)** Sulioils, Gabbi/Various Artist/Vianna OP. Orch. (Gerdelli), London A 4382 (M); OSA 1382 (S)	14
18	16	**RACHMANINOFF: PIANO CONCERTO NO. 2** Entremont/N. Y. Philharmonic (Bernstein), Columbia ML 5481 (M); MS 6148 (S)	15
19	18	**TCHAIKOVSKY: CONCERTO NO. 1** Ven Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	34
20	19	**ARTUR RUBINSTEIN/CHOPIN** RCA Victor LM 2889 (M); LSC 2889 (S)	22
21	23	**GERSHWIN: RHAPSODY IN BLUE** N. Y. Philharmonic (Bernstain), Columbie ML 5413 (M); MS6091 (S)	15
22	24	**GENIUS OF PUCCINI** Various Artists, Angel BL 3683 (M); SBL 3683 (S)	5
23	20	**BACH: LUTE SUITES NO. 1 & 2** Breem, RCA Victor LM 2896 (M); LSC 2896 (S)	13
24	22	**BEETHOVEN: COMPLETE NINE SYMPHONIES (8-12" LP)** Berlin Phil. Orch. (Von Kerajen), DGG (No Mono), SKL 101/108 (S)	14
25	27	**FALLA: LA VIDA BREVE (2-12" LP)** De los Angeles & Various Artists/Orch. Nac. De Espane (De Burgos), Angel BL 3673 (M); SBL 3672 (S)	9
26	13	**ANDERS: WINTER AT SEA, VOL. 1** RCA Victor Symphony Orch. (Bennett), RCA Victor LM 2335 (M); LSC 2335 (S)	18
27	29	**BRUCKNER: SYMPHONY NO. 53** Cleveland Orch. (Szell), Columbia ML 5297 (M); MS 6893 (S)	4
28	26	**DVORAK: SYMPHONY NO. 9 (New World)** N. Y. Philharmonic (Bernstein), Columbia ML 5793 (M); MS 6393 (S)	12
29	28	**IVES: SYMPHONY NO. 1** Chicago Symphony Orch. (Gould), RCA Victor LM 2893 (M); LSC 2893 (S)	27
30	30	**R. STRAUSS: FOUR LAST SONGS & OTHERS** Schwerzkopf, Berlin Radio Symphony Orch. (Szell), Angel 36347 (M); S 36347 (S)	14
31	31	**BACH ORGAN FAVORITES** Biggs, Columbia ML 6148 (M); MS 6758 (S)	11
32	33	**TCHAIKOVSKY: OVERTURE 1812** Minneapolis Symphony Orch. (Doreti), Mercury MG 50054 (M); SR 90054 (S)	21
33	35	**MAHLER: SYMPHONY NO. 5 (2-12" LP)** Boston Symphony Orch. (Leinsdorf), RCA Victor LM 7044 (M); LSC 7044 (S)	24
34	34	**PROKOFIEV: PETER AND THE WOLF** Royal Phil. Orch. (Dorati)/Sean Connery, London PM 55005 (M); SPC 21007 (S)	7
35	36	**BARBER: CONCERTO FOR CELLO AND ORCHESTRA** Musica Aeterne Orch. (Weidmen), Decca OL 10132; DL 710132 (S)	2
36	32	**HOROWITZ AT CARNEGIE HALL—AN HISTORIC RETURN (2-12" LP)** Columbia M2L 328 (M); M2S 728 (S)	35
37	38	**REVERIE** Philadelphia Orch. (Ormendy), Columbie ML 5975 (M); MS 6575 (S)	13
38	40	**RAVEL: BOLERO/RAPSODIE/LA VALSE** N. Y. Philharmonic (Bernstein), Col. ML 5293 (M); MS 6073 (S)	2
39	39	**SMETANA: MY FATHERLAND (2-12" LP)** Czech Philharmonic (Concert), Crossroads 22260001 (M); 22260002 (S)	2
40	37	**E. POWER BIGGS PLAYS MOZART—MUSIC FOR SOLO ORGAN** Columbia ML 6256 (M); MS 6856 (S)	22

BEST SELLING BUDGET-LINE CLASSICAL LP's

This Week	Title, Artist, Label & No.
1.	**PUCCINI: LA BOHEME (2-12" LP)**—Various Artists/RCA Victor Orchestra (Beecham), Seraphim IB 6000 (M), (No Stereo)
2.	**SMETANA: MY FATHERLAND (2-12" LP)**—Czech Philharmonic Orch. (Ancerl), Crossroads 22260001 (M); 22260002 (S)
3.	**DVORAK: SYMPHONY NO. 5 IN D OPUS 60**—London Symphony Orchestra (Rowicki), World Series (No Mono); PHC 9008 (S)
4.	**CHOPIN: CONCERTO NO. 1**—Dinu Lipetti, Seraphim IB 60007 (M), (No Stereo)
5.	**HINDEMITH: CONCERT MUSIC FOR STRING AND BRASS**—Philharmonic Orch. (Hindemith), Seraphim 60005 (M); S 60005 (S)
6.	**STRAVINSKY: LE SACRE DU PRINTEMPS (Rite of Spring)**—R.T.F. Orchestre National (Boulez), Nonesuch H 1093 (M); H 71093 (S)
7.	**BEETHOVEN: SYMPHONY NO. 6**—Pittsburgh Symphony (Steinberz), Pickwick PC 4009 (M); SPC 4009 (S)
8.	**HANDEL: WATER MUSIC**—Hague Philhermonic Orchestre (Boulez), Nonesuch H 1127 (M); H 71127 (S)
9.	**MOZART: SYMPHONY NO. 40 IN G**—Cologne Gurzenich Symphony Orchestre (Wand)
10.	**TCHAIKOVSKY: OVERTURE 1812/DEBUSSY: IBERIA/LISZT: MEPHISTO**—Chicago Symphony Orchestre (Reiner), RCA Victrola VIC 1025 (M); VICS 1025 (S)

NEW ACTION LP's

No New Action
Classical LP's This Week

Dazzling Recital

• Continued from page 52

"Moonlight," and "Les Adieux" sonatas. The artist played four encores before an appreciative audience, including one of his famed jazz compositions. The concert was the first of a four-part Vienna Festival Series. The other pianists will be Alfred Brendel, Paul Badura-Skoda and Joerg Demus.

FRED KIRBY

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Billboard BEST BETS FOR CHRISTMAS

While dealers report that it is early for Christmas product, certain LP's and singles seem to be jumping out in front of others. It appears that Christmas LP's do not require the radio exposure as do the singles, and LP sales seem to be slightly ahead of singles sales to date. Below is a list of the best selling LP's and singles to date. As the sales of Christmas product increase, so too will the number of best selling Christmas LP's and singles reported in these special charts—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. These special charts will run for the next five issues as a special buying and stocking guide. NOTE: It is possible that many new Christmas releases have not yet had the full opportunity to be reflected here.

CHRISTMAS LP'S

1. **THE DEAN MARTIN CHRISTMAS ALBUM,** Reprise R 6222 (M); RS 6222 (S)
2. **MERRY CHRISTMAS,** Andy Williams, Columbia CL 2420 (M); CS 9220 (S)
3. **THE LITTLE DRUMMER BOY,** Harry Simeone Chorale, 20th Century-Fox TFM 3100 (M); TFS 4100
4. **MERRY CHRISTMAS,** Johnny Mathis, Columbia CL 1195 (M); CS 8021 (S)
5. **O BAMBINO/THE LITTLE DRUMMER BOY,** Harry Simeone Chorale, Kapp KL 1450 (M); KS 3450 (S)
6. **NOEL,** Joan Baez, Vanguard VRS 9230 (M); VSD 79230 (S)
7. **MERRY CHRISTMAS,** Bing Crosby, Decca DL 8128 (M); DL 78128 (S)
8. **ELVIS' CHRISTMAS ALBUM,** Elvis Presley, RCA Victor LPM 1951 (M); LSP 1951 (S)
9. **THE CHRISTMAS SONG,** Nat King Cole, Capitol W 1967 (M); SW 1967 (S)
10. **SONGS FOR A MERRY CHRISTMAS,** Wayne Newton, Capitol T 2588 (M); ST 2588 (S)
11. **NAVIDAD MEANS CHRISTMAS,** Eydie Gorme & Trio Los Panchos, Columbia CL 2557 (M); CS 9357 (S)
12. **THE SOUND OF CHRISTMAS,** Ramsey Lewis Trio, Cadet CLP 687 (M); CLPS 687 (S)
13. **SONGS FOR CHRISTMAS,** Mahalia Jackson, Columbia CL 1903 (M); CS 8703 (S)
14. **HOLIDAY SING-ALONG WITH MITCH,** Mitch Miller & the Gang, Columbia CL 1701 (M); CS 8501 (S)
15. **HERE WE COME A-CAROLING,** Ray Conniff & Singers, Columbia CL 2406 (M); CS 9206 (S)
16. **JAMES BROWN SINGS CHRISTMAS SONGS,** King 1010 (M); (No Stereo)
17. **SEASON'S GREETINGS FROM PERRY COMO,** RCA Victor LPM 2066 (M); LP 2066 (S)
18. **CHRISTMAS TIME,** Roger Williams, Kapp KL 1164 (M); KS 3048 (S)
19. **MORE SOUNDS OF CHRISTMAS,** Ramsey Lewis Trio, Cadet CLP 745 (M); CLPS 745 (S)
20. **A MERRY MANCINI CHRISTMAS,** Henry Mancini Ork & Chorus, RCA Victor LPM 3612 (M); LSP 3612 (S)
21. **CHRISTMAS WONDERLAND,** Bert Kaempfert & His Ork, Decca DL 4441 (M); DL 74441 (S)

CHRISTMAS SINGLES

1. **THE LITTLE DRUMMER BOY,** Harry Simeone Chorale, 20th Century-Fox 429
2. **JINGLE BELL ROCK,** Bobby Helms, Decca 30513
3. **WHITE CHRISTMAS,** Bing Crosby, Decca 23778
4. **ROCKIN' AROUND THE CHRISTMAS TREE,** Brenda Lee, Decca 30776
5. **PLEASE COME HOME FOR CHRISTMAS,** Charles Brown, King 5405
6. **THE CHRISTMAS SONG,** Nat King Cole, Capitol 3561
7. **IF EVERY DAY WAS LIKE CHRISTMAS,** Elvis Presley, RCA Victor 8950
8. **SILVER BELLS,** Al Martino, Capitol 5311

Jazz Beat

By ELIOT TIEGEL

Record sales have seldom been as healthy as they are now, reports Nesuhi Ertegun, Atlantic's executive vice-president who commands its jazz operation. "The main reason is that rhythm and blues disk jockeys in the last few years have taken an increasing interest in jazz," Artists, like organist Jimmy Smith, have helped bridge the two idioms and have brought an awareness of jazz to the r&b disk jockeys.

Ertegun feels this new interest by DJ's is "remarkable" in light of their seldom having played the material. In fact, the executive says they may even have hid their enthusiasm in the past. This exposure on AM radio has done so much good that Ertegun has been signing new artists.

Recent additions to Atlantic's roster include Jack McDuff, a funky organist, whose single of "A Change Is Gonna Come" sold 15,000 copies in Chicago; drummer Shelly Manne, a West Coast stable of the recording industry; saxophonist Eddie Harris, pianist Junior Mance, multihorn man Charles Lloyd and Hubert Laws.

R&b DJ's who previously couldn't go out of their format are now including jazz tracks in their shows, Ertegun says. "They're not scared to play something outside their format if it's good enough. But it can't be too far out." The jazz which does get played on r&b stations is strongly tied to a blues sound and the jazzmen have been using more and more rock 'n' roll patterns which give the arrangements a contemporary base which is acceptable to the r&b people.

Charles Lloyd is an important musician, Ertegun feels, because of his inventiveness and his noncompromising attitude. "The musicians in Europe are all talking about him. You can always tell from that whether a musician has potential.

"I feel jazz has a marvelous future; I didn't always feel that way," Ertegun said. There is more stress on quality, packaging and repertoire because of the potential for exposure before a broader based audience. "I send the musicians new tunes all the time. Some are interested, some aren't. There is more of an awareness for the pop composer, Ertegun says, and the jazz artist who lives in an ivory tower has practically ceased to exist.

Players are more aware of cutting one track for airplay. "They used to say 'no', according to Ertegun. "Now they come to me and say, 'Hey, let's have two short tracks.' It's a minor revolution. Almost every jazz musician plays Beatles tunes. Five years ago they wouldn't play tunes by pop groups. The Beatles made them aware of top 40 and the charts."

The success which Lou Rawls has recently found within the pop market will have its affect on the industry. Says the Atlantic v.-p.: "Now we'll all try to find our own Lou Rawls."

Rawls is now identified with the pop, r&b and jazz markets. For Atlantic, covering these three bases has made its just-completed 18th year the best. The Modern Jazz Quartet has been with the label 11 years and is the company's oldest tenant on the roster. Atlantic's strong r&b roster has played a major role in the record sales this year. "What's good," the world-traveling Ertegun exclaimed, "is that not only are we getting tremendous play in the U. S., but also action in Europe. It's marvelous to hear 10 of your records played in a European discotheque."

SOLOS: ABC Radio will broadcast the seventh annual Villanova Intercollegiate Jazz Festival, Feb.

(Continued on page 65)

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BREAKOUT SINGLES

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ REGIONAL BREAKOUTS

These new records, not yet on Billboard's Hot 100, have been reported getting strong sale action by dealers in major market(s) listed in parentheses.

AND I LOVE HER . . .
Vibrations, Okeh 7257 (Maclen, BMI) (Chicago-Milwaukee)

CRY LIKE A BABY . . .
Aretha Franklin, Columbia 4382 (Blackwood, BMI) (St. Louis)

MY BABY LIKES TO BOOGALOO . . .
Don Gardner, Tru-Glo-Town 1002 (Toastown, BMI) (Pittsburgh)

98.6 . . .
Keith, Mercury 72639 (Screen Gems-Columbia, BMI) (Cleveland)

QUESTIONS AND ANSWERS . . .
In Crowd, Vivo 604 (Arch, ASCAP) (Seattle)

I BET'CHA (COULDN'T LOVE ME) . . .
Manhattans, Carnival 522 (Sonavon, BMI) (Baltimore)

WISH ME A RAINBOW . . .
Gunther Kallman Chorus, Four Corners of the World 138 (Famous, ASCAP) (Milwaukee)

HARLEM SHUFFLE . . .
Flippers, Cameo 439 Marc-Jean-Keyman, BMI) (Minneapolis-St. Paul)

SCHOOL DAYS . . .
Jan & Dean, Liberty 55923 (Arc, BMI) (Seattle)

REVERBERATIONS DOUBT . . .
13th Floor Elevators, International Artists 111 (Topier, BMI) (Houston)

Lili Kraus

● Continued from page 52

chestra, and soloist started over again.

Following the music, she played the concerto with a determination that brought cheers. After intermission she returned with the score and played the "Concerto No. 15" well, although somewhat sporadically. She gave an encore of the Allegro which was better than her first attempt.

But, unrehearsed or not, prepared or not, Mme. Kraus is still the Mozart champion. So come back to the stage Dec. 6, Mme. Kraus. All is forgiven.

ROBERT SOBEL

COUNTRY MUSIC

Buck-ersfield: Owens Country

By HERB WOOD

BAKERSFIELD, Calif.— Buck Owens will present his second annual "Toys for Tots" show at the Bakersfield Auditorium Dec. 16. Admission to the all-star, country music concert is a toy, with the proceeds being distributed to needy children by U. S. Marines.

Last year the pre-Christmas show drew 9,000 fans to the auditorium, with 2,000 more turned away from the gates, resulting in 19 truckloads of toys for the Christmas distribution by Marines.

The show will star Owens and the Buckaroos, and will feature Merle Haggard, Bonnie Owens, Dick Curless, Kay Adams, Freddie Hart, Bob Morrison and Red Simpson.

Reporting on other happenings within the growing Owens empire, the Capitol Records star's manager, Jack McFadden, states that Buck and the Buckaroos will tour Japan doing civilian concerts and will appear in the Japanese TV network in February. The group will be accompanied by McFadden and Owens' publicity director Eddie Briggs.

Merle Haggard, one of the top stars in the Owens-Omac stable, is currently appearing in Florida, but is slated to star in an up-coming motion picture titled "Hillbillies in a Haunted House." In spite of the title, the film has an excellent cast including Basil Rathbone, Ferlin Husky, Jayne Mansfield, Lon Chaney Jr., John Carradine and Sonny James. The pic is being produced by Barney Wollner for Producers Studio in Hollywood and shooting will take place Dec. 13-16. Haggard has a new single out on Capitol, "The Fugitive" b/w "Someone Told My Story." The top side is a unique ballad sound for the vocalist, while the flip is in the same groove as his past "drinking" hits.

Owens is also touting another of his proteges, Dick Curless. Speaking of the Tower Records artist's just-cut single, Buck said, "If this isn't a hit, I don't know what is," and Owens, with a solid streak of hits, should know. Curless and his distaff duet partner, Kay Adams, both appear with the Buck Owens Show.

Owens, who could be called the Baron of "Buckersfield," will appear on Dick Clark's "Swinin' Country" TV'er Dec. 22 and 27. On the first show, Buck will debut his newest single and on the 27th will perform cuts from his Christmas LP. The Christmas album, cut last year, is enjoying healthy sales at the dealer level.

BACKSTAGE AT A recent country music spectacular in Los Angeles are, from left, Bill Thompson, operations and program manager of the country music station; Bonnie Guitar, Pat Buttram and Cliffie Stone. Show starred LaRoy Van Dyke, Red Foley, David Houston, the Stoneman Family, Johnny Bond, and Jee and Rose Lee Maphis. Pat Boone mada a special appearance.

SONNY JAMES, second from right, receives a Certificate of Congratulations from Tom Beasley, executive secretary to Frank Clement of Tennessee for designating November as "Sonny James Month" by Capitol Records. Looking on from left, are Wade Papper, Capitol's country & western sales manager, and Bob Neal and Mrs. Jo Walker of the Country Music Association.

'Gro$$' Greener

NASHVILLE — Curley Putman, Tree Music writer, has had remarkable success with his "Green, Green Grass of Home" penning. The tune has been cut 16 times and has been a hit for Johnny Darrell, Porter Wagoner and Jerry Lee Lewis.

The latest waxing, by England's popular Tom Jones on the Decca label there, has been out three weeks and is already in the top 10 on the U. K. charts. Parrot Records, subsidiary of London Records, will release the disk here this week.

Film Completed

HOLLYWOOD — The first major Hollywood-Nashville motion picture that mixes the two music cities in personalities and theme has recently been completed. "What Am I Bid?," directed by Gene Nash, stars LeRoy Van Dyke, with Tex Ritter, Al Hirt, Faron Young, Bill Craig, Kathleen Crowley, Stephanie Hill and others. Now being edited and scored, the film is up for distribution, with several studios bidding for the rights.

New C&W Label

NASHVILLE — Release Records, a new country music label in St. Louis and a division of American Service Industries, will soon be recording in Nashville, according to the firm's A&R director, Bob Bax. Bax is also in the market for new material and can be reached at P. O. Box 234, St. Louis, Mo.

Ken Rogers and His Northern Gents release, "Crazy Memories," on Solar, is getting chart action. DJ's, write to Brite Star, Newbury, Ohio, for copies. Agents, bookers, theatre managers: check Brite Star for info about this TOP ACT. Ken and His Northern Gents use Power Sonic Amplifiers dist. by Musicel Specialties, 317 Terrace, Newark, N. J. (Advertisement)

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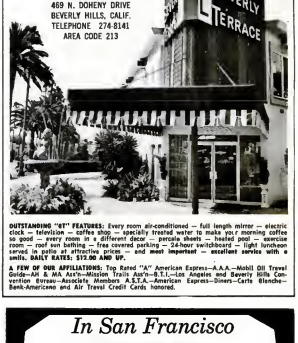

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Yesteryear's Country Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the Country field 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time.

COUNTRY SINGLES— 5 Years Ago December 4, 1961

1. Walk on By, Leroy Van Dyke, Mercury
2. Big Bad John, Jimmy Dean, Columbia
3. Tender Years, George Jones, Mercury
4. Under the Influence of Love, Buck Owens, Capitol
5. You're the Reason, Bobby Edwards, Crest
6. It's Your World, Marty Robbins, Columbia
7. Walking the Streets, Webb Pierce, Decca
8. Soft Rain, Ray Price, Columbia
9. I Went Out of My Way, Roy Drusky, Decca
10. How Do You Talk to a Baby, Webb Pierce, Decca

COUNTRY SINGLES— 10 Years Ago December 1, 1956

1. Singing the Blues, Marty Robbins, Columbia
2. Crazy Arms, Ray Price, Columbia
3. Don't Be Cruel/Hound Dog, Elvis Presley, RCA Victor
4. I Walk the Line, Johnny Cash, Sun
5. Love Me Tender, Elvis Presley, RCA Victor
6. Searching, Kitty Wells, Decca
7. Wasted Words, Ray Price, Columbia
8. Sweet Dreams, Faron Young, Capitol
9. According to My Heart, Jim Reeves, RCA Victor
10. Wicked Lies, Carl Smith, Columbia

Gersh a Father

NEW YORK — Dick Gersh, public relations man for various artists, record companies and publisher, recently became father of a son, Lewis David. Both Mrs. Gersh and the son are doing well, although Gersh has been complaining of nocturnal noises.

Catalog to Ascher

NEW YORK — Emil Ascher, Inc., has acquired the music catalog of Harrose of Hollywood. The music, written by Harry Lubin, includes 25 hours of recorded music never before released. Also included is music from several syndicated TV programs.

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Billboard SPECIAL SURVEY for Week Ending 12/3/66

HOT COUNTRY SINGLES

★ STAR performer—Sides registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
Billboard Award	1	**SOMEBODY LIKE ME** Eddy Arnold, RCA Victor 8965 (Barton, BMI)	8
2	2	**OPEN UP YOUR HEART** Buck Owens, Capitol 5705 (Bluebook, BMI)	14
3	16	**THERE GOES MY EVERYTHING** Jack Greene, Decca 32023 (Blue Crest-Husky, BMI)	7
4	4	**SWEET THANG** Hal Shuckey, Paula 243 (So-Ner/Shuckey, BMI)	13
5	7	**TOUCH MY HEART** Ray Price, Columbia 43795 (Mayhew, BMI)	8
6	6	**ALMOST PERSUADED NO. 2** Ben Colder, MGM 13590 (Gallico, BMI)	11
7	3	**I GET THE FEVER** Bill Anderson, Decca 31999 (Stallion, BMI)	15
8	11	**THE HURTIN'S ALL OVER** Connie Smith, RCA Victor 8964 (Wilderness, BMI)	8
9	8	**IT TAKES A LOT OF MONEY** Werner Mack, Decca 32004 (4 Star, BMI)	14
10	10	**(That's What You Get) FOR LOVIN' ME** Waylon Jennings, RCA Victor 8917 (Wilmers, ASCAP)	14
11	12	**THE GAME OF TRIANGLES** Bobby Bare, Norma Jean, Liz Anderson, RCA Victor 8963 (Delmora, ASCAP)	8
12	9	**THE BOTTLE LET ME DOWN** Merle Haggard, Capitol 5704 (Bluebook, BMI)	15
13	5	**ROOM IN YOUR HEART** Sonny James, Capitol 5690 (Marson, BMI)	17
14	14	**BAD SEEDS** Jan Howard, Decca 32016 (Stallion, BMI)	9
15	18	**MISTY BLUE** Wilma Burgess, Decca 32027 (Tolman, BMI)	6
16	13	**EARLY MORNING RAIN** George Hamilton IV, RCA Victor 8924 (Wilmerk, ASCAP)	14
17	15	**LONG TIME GONE** Dave Dudley, Mercury 72618 (Newkeys, BMI)	9
18	17	**BLUE SIDE OF LONESOME** Jim Reeves, RCA Victor 8902 (Glad, BMI)	17
19	19	**ONE IN A ROW** Willie Nelson, RCA Victor 8933 (Pamper, BMI)	10
20	27	**STATESIDE** Mel Tillis, Kapp 772 (Cedarwood, BMI)	8
21	22	**UNMITIGATED GALL** Faron Young, Mercury 72617 (Cedarwood, BMI)	8
22	25	**STAND BESIDE ME** Jimmy Dean, RCA Victor 8971 (Glaser, BMI)	7
23	28	**HOW LONG HAS IT BEEN** Bobby Lewis, United Artists 50067 (Southtown, BMI)	8
24	23	**APARTMENT #9** Bobby Austin, Telly 500 (Owen, BMI)	9
25	20	**THE COMPANY YOU KEEP** Bill Phillips, Decca 31990 (Combine, BMI)	17
26	26	**VOLKSWAGEN** Roy Pillow, Capitol 5735 (Raleigh, BMI)	9
27	32	**WHERE IS THE CIRCUS** Hank Thompson, Warner Bros. 5658 (Brazos Valley, BMI)	7
28	30	**ANOTHER STORY** Ernest Tubb, Decca 32022 (Marson, BMI)	8
29	21	**IT'S ONLY LOVE** Jeannie Seely, Monument 965 (Pamper, BMI)	12
30	31	**PRISSY** Chet Atkins, RCA Victor 8927 (Vacter, BMI)	8
31	38	**THIS MUST BE THE BOTTOM** Del Reeves, United Artists 50081 (Moss-Rose, BMI)	6
32	34	**FIVE LITTLE JOHNSON GIRLS** Stonemans, MGM 13557 (Jack, BMI)	9
33	24	**THE TALLEST TREE** Bonnie Guitar, Dot 16919 (Hearthstone-Acclaim, BMI)	8
34	37	**CALL HER YOUR SWEETHEART** Frank Ifield, Hickory 1411 (Acuff-Rose, BMI)	7
35	40	**WHERE D'YA STAY LAST NIGHT** Webb Pierce, Decca 32033 (Pamper, BMI)	6
36	41	**FUNNY, FAMILIAR, FORGOTTEN FEELINGS** Don Gibson, RCA Victor 8975 (Acuff-Rose, BMI)	5
37	36	**GOIN' DOWN THE ROAD** Skeeter Davis, RCA Victor 8932 (Crestmoor, BMI)	8
38	29	**COMING BACK TO YOU** Browns, RCA Victor 8942 (Tree, BMI)	9
39	33	**ALMOST PERSUADED** David Houston, Epic 10025 (Gallico, BMI)	24
40	35	**WALKING ON NEW GRASS** Kenny Price, Boone 1042 (Pamper, BMI)	16
41	49	**DON'T COME HOME A' DRINKIN'** Loretta Lynn, Decca 32045 (Sure Fire, BMI)	4
42	42	**SEVEN DAYS OF CRYING** Herden Trio, Columbia 43844 (Southtown, BMI)	5
43	46	**HOMESICK** Bobby Bare, RCA Victor 8988 (Central Songs, BMI)	5
44	44	**TEARDROP LANE** Hed Miller, Capitol 5742 (Central, BMI)	8
45	47	**WHO'S BEEN MOWING THE LAWN** Ray Pennington, Capitol 5751 (Pamper, BMI)	5
46	48	**MOTEL TIME AGAIN** Johnny Paycheck, Little Darlin' 0016 (Central Songs, BMI)	5
47	60	**BEAR WITH ME A LITTLE LONGER** Billy Walker, Monument 990 (Hill & Range, BMI)	4
48	50	**CLASS OF '49** Red Sovine, Starday 779 (Cedarwood, BMI)	4
49	54	**HURT HER ONCE FOR ME** Wilburn Brothers, Decca 32038 (Sure Fire, BMI)	4
50	51	**RIDE, RIDE, RIDE** Lynn Anderson, Chart 1375 (Tonch, BMI)	6
51	61	**IF THE WHOLE WORLD STOPPED LOVIN'** Roy Drusky, Mercury 72627 (Newkeys, BMI)	3
52	45	**COME ON AND SING** Bob Luman, Hickory 1410 (Cedarwood, BMI)	11
53	39	**ROSES FROM A STRANGER** Leroy Van Dyke, Warner Bros. 5841 (Glaser, BMI)	8
54	59	**DON'T LET THAT DOORKNOB HIT YOU** Norma Jean, RCA Victor 8989 (Acclaim, BMI)	3
55	63	**MR. SHORTY** Merrv Robbins, Columbia 43670 (Mariposa, BMI)	3
56	56	**ONLY ME AND MY HAIRDRESSER** Kitty Wells, Decca 32024 (Moss-Rose, BMI)	6
57	62	**THE LAST LAUGH** Jim Edward Brown, RCA Victor 8997, (Tree, BMI)	3
58	66	**I NEVER HAD THE ONE I WANTED** Claude Grey, Decca 32029 (Vanja, BMI)	2
59	74	**THAT'LL BE THE DAY** Statler Brothers, Columbia 43868 (Southwind, BMI)	2
60	55	**HEARTBREAK HOTEL** Roger Miller, Smash 2066 (Tree, BMI)	3
61	75	**MR. DO-IT-YOURSELF** Ray Pillow & Jam Shepard, Capitol 5769 (Central, BMI)	2
62	64	**OUR SIDE** Van Trevor, Band Box 371 (Summerhays, ASCAP)	3
63	65	**A WOMAN NEVER FORGETS** Kitty Wells, Decca 32024, (Moss-Rose, BMI)	2
64	67	**WALKING SHADOW, TALKING MEMORY** Carl Belew, RCA Victor 8996 (4 Star, BMI)	2
65	—	**DNCE** Ferlin Husky, Capitol 5775 (Harbet, SESAC)	1
66	—	**THE WIFE OF THE PARTY** Liz Anderson, RCA Victor 8998 (Tenah, BMI)	1
67	—	**DNE DREAM** Slim Whitman, Imperial 66212 (Cedarwood, BMI)	1
68	—	**JUST BETWEEN YOU AND ME** Country Charlie Pride, Kirk Victor 9000 (Jack, BMI)	1
69	70	**CONSIDER THE CHILDREN** Bonnie Owens, Capitol 5755 (Bluebook, BMI)	3
70	71	**CLOSE TOGETHER** George Jones & Melba Montgomery, Musicor 1204 (Glad, BMI)	3
71	73	**LITTLE THINGS THAT EVERY GIRL SHOULD KNOW** Claude King, Columbia 43867 (King, BMI)	2
72	72	**SHE'S MIGHTY BONE** Johnny Darrell, United Artists 50047 (Southwind-Copper Creek, BMI)	4
73	—	**SAD FACE** Lynn Ashworth, Hickory 1428 (Acuff-Rose, BMI)	1
74	—	**SURELY NOT** Don Bowman, RCA Victor 8990 (Vacter, BMI)	1
75	—	**YOU BETTER BE BETTER TO ME** Carl Smith, Columbia 43866 (Acclaim, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 12/3/66

HOT COUNTRY ALBUMS

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
Billboard Award	2	**BORN TO SING** Connie Smith, RCA Victor LPM 3628 (M); LSP 3628 (S)	6
2	1	**ANOTHER BRIDGE TO BURN** Ray Price, Columbia CL 2528 (M); CS 9228 (S)	13
3	5	**SWINGING DOORS** Merle Haggard, Capitol 2585 (M); ST 2585 (S)	6
4	3	**YOU AIN'T WOMAN ENOUGH** Loretta Lynn, Decca DL 4783 (M); DL 74783 (S)	9
5	4	**I LOVE YOU DROPS** Bill Anderson, Decca DL 4711 (M); DL 74711 (S)	17
6	13	**LEAVIN' TOWN** Waylon Jennings, RCA Victor LPM 3620 (M); LSP 3620 (S)	5
7	6	**THE ORIFTER** Marty Robbins, Columbia CL 2527 (M); CS 9327 (S)	14
8	7	**ALMOST PERSUADED** David Houston, Epic LN 24213 (M); BN 26213 (S)	17
9	9	**THE SEELY STYLE** Jeannie Seely, Monument MLP 8057 (M); SLP 18057 (S)	8
10	8	**CARNEGIE HALL CONCERT WITH BUCK OWENS & HIS BUCKAROOS** Capitol T 2556 (M); ST 2556 (S)	19
11	11	**CONFESSIONS OF A BROKEN MAN** Porter Wagoner, RCA Victor LPM 3593 (M); LSP 3593 (S)	9
12	12	**THE LAST WORD IN LONESOME** Eddy Arnold, RCA Victor LPM 3622 (M); LSP 3622 (S)	19
13	18	**WE FOUND HEAVEN RIGHT HERE ON EARTH AT "4033"** George Jones, Musicor MM 2106 (M); MS 3106 (S)	4
14	15	**WANDA JACKSON SALUTES THE COUNTRY MUSIC HALL OF FAME** Capitol T 2606 (M); ST 2606 (S)	6
15	10	**THE STREETS OF BALTIMORE** Bobby Bare, RCA Victor LPM 3618 (M); LSP 3618 (S)	11
16	14	**SINGIN' STU PHILLIPS** RCA Victor LPM 3619 (M); LSP 3619 (S)	11
17	17	**A MILLION AND ONE** Billy Walker, Monument MLP 8047 (M); SLP 18047 (S)	8
18	16	**GEORGE JONES GOLDEN HITS** United Artists, UAL 3572 (M); UAS 6532 (S)	11
19	19	**NAT STUCKEY SINGS** Pavia LP 12192 (M); PTS 2192 (S)	7
20	23	**WHERE IS THE CIRCUS** Hank Thompson/Brazos Valley Boys, Warner Bros. W/1664 (M); WS 1664 (S)	3
21	20	**TILL THE LAST LEAF SHALL FALL** Sonny James, Capitol T 2561 (M); ST 2561 (S)	11
22	25	**COUNTRY CHARLIE PRIDE** RCA Victor LPM 3645 (M); LSP 3645 (S)	5
23	27	**ALL'S FAIR IN LOVE 'N' WAR** Stonewall Jackson, Columbia 2509 (M); CS 9309 (S)	4
24	31	**THIS IS MY STORY** Hank Snow, RCA Victor LPM 6014 (M); LSP 6014 (S)	3
25	24	**DISTANT DRUMS** Jim Reeves, RCA Victor LPM 3524 (M); LSP 3524 (S)	28
26	26	**EVIL ON YOUR MIND** Jan Howard, Decca DL 4792 (M); DL 74792 (S)	17
27	21	**THE COUNTRY TOUCH** Werner Mack, Decca DL 4766 (M), DL 74766 (S)	21
28	—	**THE BEST OF SONNY JAMES** Capitol T 2613 (M); ST 2613 (S)	1
29	22	**BREAKIN' THE RULES** Hank Thompson, Capitol T 2575 (M); ST 2575 (S)	8
30	30	**FROM NASHVILLE WITH LOVE** Chet Atkins, RCA Victor LPM 3647 (M); LSP 3647 (S)	4
31	—	**FREE AND EASY** Dave Dudley, Mercury MG 21098 (M); SR 61098 (S)	1
32	28	**STEEL RAIL BLUES** George Hamilton IV, RCA Victor LPM 3601 (M); LSP 3601 (S)	14
33	—	**I'LL TAKE THE DOG** Jan Howard & Ray Pillow, Capitol T 2537 (M); ST 2537 (S)	1
34	35	**FLATT & SCRUGGS GREATEST HITS** Columbia CL 2570 (M); CS 9370 (S)	2
35	34	**MISS BONNIE GUITAR** Dot DLP 3737 (M); DLP 25737 (S)	11
36	37	**CLOSE TOGETHER AS YOU AND ME** George Jones & Melba Montgomery, Musicor MM 2109; MS 3109 (S)	2
37	33	**HAPPINESS IS YOU** Johnny Cash, Columbia CL 2537 (M); CS 9337 (S)	4
38	39	**WORDS & MUSIC** Roger Miller, Smash MGS 27075 (M); SRS 67075 (S)	2
39	36	**WHEELS & TEARS** Kay Adams, Tower T 5033 (M); ST 5033 (S)	3
40	—	**IF THE WHOLE WORLD STOPPED LOVIN'** Roy Drusky, Mercury MG 21087 (M) SH 61097 (S)	1

Spurrlows Spur Safety With Musical Message

By HERB WOOD

NASHVILLE — One of the busiest gospel groups in the country is the Spurrlows, who perform a dual function with their outstanding show, "Music For Modern Americans." During the day, the group sings and plays for students at high school assemblies to emphasize driving safety and the school's Driver Education Program. At night, the group performs in area churches with its "Splendor of Sacred Song" program.

Founded in 1959 by Thurlow Spurr, the youth-conscious gospel singers travel thousands of miles a year, bringing their music to literally millions of teenagers. Sponsored by Chrysler Motors, and local Chrysler dealers where they appear, the Spurrlows offer a varied musical program including the current hits. Many of the students are

(Continued on page 61)

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Vaughan Firm to Pub Songbooks

CLEVELAND, Tenn.—James D. Vaughan Music Publisher has expanded its operation to include two annual convention songbooks previously published by the Stamps Quartet Music Co.

J. D. Sumner, president of the Stamps firm, has agreed to turn over his distribution outlets, composers and mailing lists to the Vaughan company.

Vaughan's products are distributed exclusively through Pathway Press. According to Connor B. Hall, music editor for Pathway, this increase in production and distribution will place Vaughan among the top in gospel music publishers.

In addition to the two convention songbooks, Vaughan will continue to publish special books, sheet music and other gospel music material.

THURLOW SPURR, first row center, is surrounded by the Spurrlows, young, talented musicians that appear with him in schools and churches across the nation.

THE SPURRLOWS onstage during the finale of their "Music for Modern Americans" high school assembly program, sponsored by Chrysler Motors Corp.

THE McDUFF BROTHERS, with pianist Lorne Matthews, are signed to a Zondervan recording contract by the label's manager Maury Lehmann, seated right.

Zondervan Inks McDuff Boys

GRAND RAPIDS, Mich.—The McDuff Brothers, Roger, John and Colman, and pianist Lorne Matthews, have signed a contract with Singcord Corp. to release records on the Zondervan label. The first two gospel disks have been cut and are scheduled for an early release.

The brothers have sung with some of the top quartets in the gospel fields. They organized their own group in January and are now boking themselves in concerts, church rallies and revivals.

Lorne Matthews, the group's accompanist, is a native of Canada. He has just completed a solo LP of his distinctive piano stylings. Colman McDuff is also scheduled to release a solo LP in the near future.

The McDuffs were signed to Zondervan by Maury Lehmann, manager of the firm's record division.

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THE PROPHETS and Chaplain Curt Bowers visit with a wounded soldier just retrned from Vietnam in the critical ward at the Fort Campbell, Ky., Army hospital.

Prophets Cheer Viet Vets

FORT CAMPBELL, KY.— The Prophets, talented gospel music quintet, entertained battle-weary troops just returned from the Vietnam front at the base hospital here Tuesday (15). The group established a first for gospel music, being the first such group to perform at an Army base in the U. S.

The group visited the critical wards of the hospital, entertaining the wounded soldiers that could not be transported to the auditorium where the group had performed for the base personnel.

The Celestials, an all-girl group from Lexington, Ky., were also on the show, providing the female charm. A pretty and talented trio, the Celestials were given a rousing reception by the troops.

Commenting on the event, Army Chaplains Gosser and Bowers agreed that, "the day's visit by the Prophets and the Celestials has been one of the best morale boosters on the base in a long time." As a result, the Prophets have been booked for several appearances at the base next year.

SHAPED NOTES

By HERB WOOD

Buz Wilburn, manager of the **Prophets**, reports the group appeared with **Lawrence Welk** at the Hollywood Palladium Saturday night (Oct. 29). This is the first time a gospel group has performed on the weekly Welk show. The group received a standing ovation from the capacity crowd. Well done Prophets. . . . **Mylon LeFevre**, who previously appeared with the singing **LeFevre Family**, is now traveling and playing guitar with the **Stamps Quartet**. . . . **Polly Grimes**, president of **Gospel Concerts** of California, reports that **Jake Hess** and the **Imperials**, the **Stamps Quartet** and the **Courliers Quartet** have just completed a successful four of concert dates, singing to capacity houses in major Californian cities. . . . **Don Light**, of the Don Light Talent Agency, says the **Singing Rambos** will leave for Vietnam to entertain the troops there from Jan. 15-31. Traveling with the Armed Forces Group, the gospel singers will be the first such group to make the Vietnam jaunt. . . . **Jack Toney**, former lead singer, is back singing lead with the famous **Statesmen**. Welcome back, Jack. . . . **Rosie Rozell**, tenor with the **Statesmen**, has solo album on the Sims label. Soon to be released, the LP is titled, "He's Greater Than These." . . . The **Bellaires Quartet**, of Nashville, will tour Florida during December. The quartet, composed of Gary Spencer, Tom and Nils Patterson and Nick Boone, (brother of Pat), are being well received and the coming year looks even brighter for the talented youngsters. . . . Another Nashville-based unit, the **Four Latins**, have been invited to Guatemala City during the first week of December for a Latin-American religious convention. Items for Sharped Notes should be addressed to **Herb Wood**, Billboard, 226 Capitol Boulevard, Nashville.

Speers Add New Singer

NASHVILLE — The Speer Family has added a new member to its well-known group, in the person of Harold Lane. Brock Speer, manager of the Skylite recording group, termed Lane "one of the most versatile men active in gospel music today."

Speer said that in addition to being a singer, instrumentalist and composer, Lane is an arranger "second to none."

Lane moved from Huntington, W. Va., to Nashville, in order to join the Speers. In Huntington, Lane was an outstanding promoter of gospel music, managing the Gospel Harmony Boys for 14 years.

Lane's music background includes A. B. and M. A. degrees in music from Marshall University and 16 months of study in Munich, Germany. He taught vocal and instrumental music in public schools for 12 years.

His commercial experience includes managing for the Statesmen, Jake Hess, Gospel Harmony Boys and many others. According to Speer, "the Speer Family's repertoire is accepted by his ideas." The group plans to utilize Lane's arranging abilities to an even greater extent in the future.

Spurrlows Spur Safety With Musical Message

• *Continued from page 60*

so impressed with the quality of the group's performance at the assembly program, they return for the evening of gospel music at the local churches.

Recording for Word Records, the group has a growing catalog of gospel LP's, including "High Time You Heard the Spurrlows," "Listen . . . Hear!" and "Christmas, Time For Song," as well as Thurlow Spurr's solo album, "Yours . . . And His."

Unlike the usual gospel group, the Spurrlows consist of 30 musicians, vocal and instrumental, whose average age is just over 20 years old. "All are dedicated Christians," states leader Spurr, "who want to reach young people."

The Spurrlows travel from September to June, the school months, and are off during the summer. This year's tour began in Seattle, Sept. 12, and will end up in Detroit in June, after performing in over 100 cities. The tour seems doubly strenous considering the two-shows-a-day schedule that the Spurrlows follow, aiming at churches and schools.

To transport the large group and the complete lighting, sound and stage equipment they employ in their performances, the Spurrlows travel by convoy, with a specially-designed, diesel tractor-trailer rig supplied by Chrysler. This year marks the third time the group has traveled the U. S. under the aegis of Chrysler.

As to the success of the group's ministry of music, founder Spurr says, "The Splendor of Sacred Song has become just that through the dedication of the individual Spurrlows, and their belief in the concept behind our music."

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LAST WEEK	THIS WEEK	WEEKS IN CHART	TITLE	Artist	Label	Number	Publisher
1	(1)	(2)	5	DISTANT DRUMS	Jim Reeves	RCA Victor	RCA 1537
2	(6)	(11)	(17)	4	BEND IT!	Dave Dee, Dozy, Beaky, Mick and Tich	Fontana	TF 746
3	(2)	(4)	(14)	9	I'M A BOY	The Who	Reaction	593-001
4	(3)	(7)	(13)	8	YOU CAN'T HURRY LOVE	Supremes	Tamla-Motown	TMG 573
5	(4)	(6)	(12)	9	LITTLE MAN	Sonny and Cher	Atlantic	584-040
6	(7)	(18)	(26)	5	WINCHESTER CATHEDRAL	New Vaudeville Band	Fontana	TF 727
7	(—)	(—)	(—)	1	HAVE YOU SEEN HER	THE OTHER		

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Dilemma on Production of Compatible Albums Hits Pye

• Continued from page 1

In an effort to rationalize production, Pye did some test marketing of a compatible album. It feels it was not a success.

To meet the conflicting demands of home and export sales Pye now finds itself with the problem of having to produce, in some cases, three different versions of the same album—mono, stereo and compatible.

"Obviously we look forward to the day when we can just press and sell on record," said Pye managing director Louis Benjamin. "But it has got to be suitable compatible standard agreed by the whole U.K. industry. The Continental market is far ahead of Britain's in this respect.

"This could be a great advantage, not only for Pye, but the whole British industry if we could get a suitable and acceptable compatible album."

Noting that Pye has in recent weeks not maintained the high pop singles chart success it had earlier in the year, Benjamin added; "Some weeks we have five singles in the first 11 and we will do it again, perhaps before the end of this year."

In its last financial quarter from July, the turnover was an all-time high. Benjamin estimates that last month's results will be at least 20 per cent higher than in previous November.

"This is due to the acceptance of our albums in all price ranges. The marble Arch Budget series has done particularly well. It seems to have reflected the public's current spending power," he said.

To strengthen further his overseas development, Benjamin is enlarging his foreign department. He is introducing personnel to work with British agents on bookings for Continental artists visiting the U.K. At the same time, the export division will also be offering Continental affiliates increased promotion and press services on British artists.

STAN GETZ, MGM/Verve artist, arrives in Stockholm for personal appearance as part of his European concert tour. From left to right, Getz, his Swedish-born wife, Monica Silfverskiold, and his Swedish manager, Simon Brehm.

U.K. Record Sales Battle Flaring Anew With Entry of Granada TV

By GRAEME ANDREWS

LONDON — The battle for record sales in the British market has been further intensified by the entry into the record business of Granada TV of Manchester, one of Britains Big Four commercial television program companies.

Granada launches its own label here this week and will put its product initially through its chain of 234 TV rental shops. Granada is the second TV company to enter the business, the major ATV company owning the entire stock of Pye Records.

Granada's arrival means a fresh spurt of competition for Pye, Philips, EMI and Decca who dominated the market until the debut in the last year of CBS and a host of independent labels such as Immediate, Page One, President and Go.

First Release

First Granada release is a $1 single with two festive singalong sides playing for a total of 11 minutes by the cast of the company's top-rating TV show, "Coronation Street." Next year, when the label becomes fully operational, it plans to put its product through conventional record stores as well as its own TV shops.

Granada, which has a fully equipped recording studio at its Manchester TV centre, plans to record pop singles, EP's and LP's by new artists and established acts as well as records from its TV shows and their casts.

Unique Spot

In Manchester, it will be in a unique position to acquire and record Merseyside talent. For although the Mersey beat boom is past its peak, a steady proportion of British talent still comes from the north of England.

Granada's first record has been pressed and packaged in a color sleeve by Associated Recordings, parent company of quality-budget label Saga. Granada is still discussing final pressing arrangements when it goes into full-time record production, and it has still to fix distribution before it can move into the whole of Britain's record stores.

Bonn Puts O. K. on Country as Yule Gift

By OMER ANDERSON

BONN—West Germany postal authorities announced that country records may be sent to private addresses in West Germany as Yule gifts.

"This should please Charlie Louvin," a Bonn postal official remarked. Louvin complained last spring that U. S. gold-flow regulations were depriving "the people in Germany from buying country product."

The procedure is that the records be shipped to the private German address with a stipulation the package is a Christmas gift. Postal authorities said such package would be judged on its merits for exemption from customs.

This means, it was explained, that due weight will be given the argument country product is lacking in Germany, and, in Louvin's words, "People there are hungry for country records."

The Christmas gift relaxation on customs duties also will apply to shipments to military APO's for distribution to Germans and Americans in Germany not entitled to U. S. military exemption from German customs.

The military APO receipient will be permitted by German authorities to pass the records on to a "non-authorized" recipient as a Yule gift.

There are no specific limits on the number or value of disks sent as gifts, postal authorities here explained. "We just want to be convinced the records really are intended as a gift and not for resale through commercial channels. We like country music and we try to enter into the spirit of Christmas about these things."

Paris Festival Fizzler; Sign of Bad Jazz Times in France Is Blamed

PARIS — The Third Paris Jazz Festival, a two-day, five-concert event held at the Salle Pleyel, was something of a disappointment both artistically and commercially.

Despite a wide variety of music and some big names, attendances at the concerts were well below expectations. The presentation unhappily coincided with a period of slump on the French jazz scene. With jazz clubs doing a poor business, with fewer and fewer jazz albums being released, and with jazz programs on radio and TV pruned almost out of existence, the jazz climate in Paris was not particularly propitious.

And if there is declining enthusiasm for American jazz, there is almost complete apathy as far as French jazz is concerned. For the first time one of the concerts was devoted entirely to French groups—and it drew a mere 200.

The remaining concerts featured George Wein package which had been touring Europe for two weeks—a tour Wein described as "the most difficult yet." Sheer fatigue undoubtedly prevented some of musicians from giving their best, but the fact remains that a package featuring such big names as Getz, Brubeck, Rollins, Jacquet, Roach, Eldridge and Willy (The Lion) Smith, would have drawn much bigger crowds three years ago.

Jullien Impresses

The Festival was opened by the Ivan Jullien Paris All Stars, a big band which impressed with its biting brass. The trio of tenorist-flutist Michel Rouges followed and they really swung on a very fast version of "Parker 51." The French concert was rounded off by the trio of brilliant pianist Martial Solal, featuring a program consisting chiefly of originals by the leader. Solal, a brilliant technician, and his well drilled bass and drum team, played really well and deserved a bigger audience.

The second concert was devoted entirely to the Dave Brubeck quartet which sailed through a characteristic program from "Take Five" to "Take the 'A' Train" (which had a fine Desmond solo) and at least looked as if they were enjoying themselves. Because of a dispute between Stan Getz and Astrud Gilberto, the third concert was divided into two. Miss Gilberto appeared first with her own rhythm section and instantly won over the audience with her appealing manner, her coy, little girl voice and bossa nova beat.

(Continued on page 64)

Teldec Five-Star Program Sparkling on Sales Results

HAMBURG—Teldec is posting some of its best sales results ever with its new "Five-Star Program" of promoting picked records in five groups—operetta, stars and hits, instrumental, entertainment, and folk music.

Teldec is testing the theory that a balanced sales effort will yield more mileage at less risk than crash merchandising concentrating on a particular product line or star group. Moreover, Teldec's Five-Star approach mixes foreign and German artists and foreign and domestic labels (Telefunken, RCA Victor, Decca, London, Warner Bros., Reprise and Coral).

Operetta offerings are Karl Millocker's "Der Bettelstudent" (The Student Beggar); "The Gypsy Baron" and "Ritter vom hohen C, with Reinhold Bartel, tenor.

Stars and hits feature Caterina Valente (Portrait in Music), Peggy March in German ("Lass mir meine Traeume" or "Leave Me With My Dreams); Nancy Sinatra ("How Does That Grab You?"), and Hazy Osterwald's Sextet (Musik macht Munter).

The instrumental section has Herb Alpert and the Tijuana Brass in "What Now My Love"; the RCA Victor recording of "Zacharias in "Pop Goes

(Continued on page 64)

Electrola Putting Classical Accent Into Pop Promotion

COLOGNE — Electrola is embarked on an experiment to upgrade pop music through the classical music format of luxury albums at subscription prices.

The introduction of new pop releases is to be made an "event" on a par with the release of expensive new classical subscription albums.

Timed for Christmas, first such offering is "Das Goldene Tanz - Album" (The Golden Dance Album) consisting of four LP's priced by subscription until February 28 at $14.90 (instead of $18).

The album was recorded by Hgu Strasser's Dance Orchestra. The albums begin with dance music of the 1920's and progress through the best rhythms and hully gully of the modern era. Disk titles are "Valencia," "Warum muewen Jahre vergehn, "In the Mood," "Yesterday."

The album includes the best-known dances of the last 50 years. It has elegant plastic leather binding and is designed for carrying away from home for dancing parties.

In addition to the album, Electrola has released Strasser's "Die Tanzplatte des Jahres," an LP with the most popular dances of 1966-1967. This disk is priced at $4.50.

Electrola's merchandising men said the production of luxury pop albums for subscription sale is a logical extension of the upgrading which began with the shifting of marketing effort from the single to the LP, which now dominates the pop market.

Discatron, 'All-Position' Portable Phono Player, Heading for Mexico

MEXICO CITY—Discatron, the new English portable 45 player that works in any position, upside down, is coming to Mexico. Ken Ward, managing director of Discatron, Ltd., initiated Discatron de Mexico, S. A., during his recent four-week, eight-country tour.

Discatron, Ltd., which debuted its player in March, is a principal stockholder in Pathe-Marconi (EMI) which is associated with French Thompson in Paris. Through these contacts, distribution in the Common Market is assured, though negotiations are still in progress. Ward, former managing director of Birmingham Sound Reproduction, set up Discatron's entry in New Zealand and Australia, on his trip.

Principal investors in Discatron de Mexico, S. A. include Discatron, Ltd., Majestic Electrons and an undisclosed third investor described as a major manufacturer in Electronics here. Discatron de Mexico holds the franchise for exploitation throughout Latin America. It will not manufacture but will job production through locally. Mexico's Discatron will sell for approximately $45.

WHAT IS DISCATRON? Discatron is a revolutionary new portable record player with mechanical linear tracking. Pop in a disk, press a button and it plays in any position. It plays up to 1,000 sides before changing batteries. The product was introduced in England in March. A spokesman for Discatron claims it has already captured 30 per cent of the portable record player market in England, selling for about $45 retail, 33⅓, per cent less wholesale. Although the payer only receives 45's at present, the principle is capable of adaptation to 33's.

From The Music Capitals of the World

AMSTERDAM

The pirate interest in Holland increases. Following Radio England's launching of a Dutch-language program, Radio London now intends a similar service. A spokesman for the station said that the listener intensity for Holland was about 22 per cent which makes a Dutch service feasible. Radio London's ship anchored off Harwich, England, is crewed by Dutch seamen.

Iramac Records has introduced the Dover label to the Dutch market. Iramac will represent this budget LP series in West Germany and France as well. . . . Bovema hosted a reception for its stars to meet the critics at the Koopermolen Cafe in Amsterdam's Old Quarter. British duo **Peter & Gordon** attended, in connection with their "Lady Godiva" hit, and guested in a KRO-TV show on the same day. . . . A concert marking UNESCO's 20th anniversary will be held in the Amsterdam Concert Hall on Dec. 3. Guest soloist will be violinist **Emmy Verhey**, accompanied by the North Holland Philharmonic Orchestra under Nico Van der **Linden**. CNR Records has finally started distributing Russian repertoire on the Melodia label after delay caused by inferior tapes sent initially. . . . **Danny Kaye** played a UNICEF concert in Amsterdam on Nov. 23 as part of his UNICEF international tour to mark the organization's 20th anniversary. Dutch Capitol released his "Mommy Gimme a Drinks Water" album to coincide with his visit. . . . Singer **Zgeri Timmerman** (CNR) entered the charts with his version of the Latin standard, "Ave Maria no Morro". . . . Imico issued the **Joan Baez** Christmas Noel set on its Amadeo label for the seasonal market. **BAS HAGEMAN**

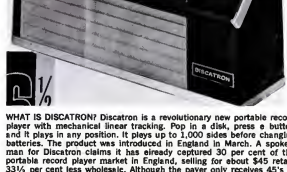
CHICAGO

George Marienthal for the 20th consecutive year treated his employes to Thanksgiving dinner. Marienthal owns the London House and Happy and is rebuilding his Mister Kelly. . . . Oscar **Peterson** returns to the London House for his 13th time next Tuesday (29) for three weeks. . . . Negro singer **Franklin David** appeared on the WGN Bandstand show Saturday (26). . . . WCFL deejay **Jim Stagg's** March for Muscular Dystrophy (50 miles) was a success. More than 63,000 persons volunteered to march in their own neighborhoods, and the goal of $50,000 was topped. . . . **Big Sakowicz** left for Vietnam last Sunday (20) taking along **Jan Davis, Maxine Paterini, Kathy McCann** and **John Anderson**. . . . Over at Allison House, Albion, Mich., the **4 Seasons** will entertain Dec. 2. . . . **Jim Liebenstein** at Cuca Records, Sauk City, Wis., reports the release of a new **Pee Wee King** single, "Pop Lord."

"Smash-Fontana has re-released the second biggest single in the history of the label, "My Boy Friend's Back," by the **Angels, Lou Dennis** reports. . . . Record advertising is blossoming in abundance in the Chicago dailies. E. J. Korvettes, for example, has been running two-page spreads. . . . **Ernie** and **Bill Lee** of Ernie Lee Record Distributors have a reported strong version in "Lucky Lips," by the **Gifts on Ballad**. . . . Wand's the **Impressions** come to the Fort Nightly here Dec. 21. . . . **Oscar Brown Jr.** has set up a long-term engagement with the Meadows Club here. He opened last Sunday (20) with a new revue called "**Oscar Brown Jr.** and His Friends at Home at the Meadows Club." In the revue are the veterans of his recent Happy Medium presentation, "Joy, '66," **Jean Face, Lola Henrique** and **Floyd Morris** and band. **RAY BRACK**

COLOGNE

Donovan, who along with **Bob Dylan** and **Joan Baez** always an image as a "protester," shifts to a new identity in "Sunshine Superman" which has just been released in Germany by CBS Schallplatten. He becomes a sunny character for whom there is not a cloud in the sky. . . . Electrola has released six humor disks to coincide with the opening of the Madis Grau season in Germany. The disks are spoofs on serious music and serious themes. . . . Philips has released the Bert Brecht-Kurt Weill



Entremont Tours Japan

TOKYO — Philippe Entremont, 32, French pianist noted for his interpretations of the romantic repertoire and also a First-Laureate and Grand Prix winner of the Marguerite Long-Jacque Thibaud International Concours, arrived in Tokyo last Saturday (22) for a series of recitals at the invitation of the Kambara Music Office.

He appeared Monday (24) in a regular performance of the Japan Philharmonic Orchestra at the Tokyo Kosei Kaikan, where he is also due to appear Dec. 8. Two recitals will be held in Tokyo, and three in Kyoto, Sapporo and Osaka.

CBS Int'l to New Quarters

PARIS — CBS International S.A., the European operating company of American Columbia, moves its offices to the new French CBS headquarters in Rue Freycinet here in January.

At the same time, Peter De Rougemont, head of CBS European operations, strengthened his staff with the appointment of Nicholas Demey as European co-ordinator.

CBS Schallplatten, the new CBS Swiss subsidiary, becomes operative Jan. 1. With headquarters in Zug, it takes over CBS and Epic distribution from Phonag.

"Die Drie Groschen Oper" (Mack the Knife) on its Fontana label and the **Walker Brothers** in "Another Tear Falls" on its Star Club label. . . . Teldec has produced a Christmas gift album of "Big Hits" by the **Rolling Stones.** The album is being promoted as a "souvenir" of the British group's highly successful tour of Germany this year. . . . Peer Musikverlag is out with the German version of "Winchester Cathedral" (Versach' Es noch einmal) on Metronome. **OMER ANDERSON**

HAMBURG

Polydor production chief **Guenther Ilgner** will leave Deutsche Grammophon next year to promote a new label with Heinz Gelte. . . . Lavorice Schmidt leaves Deutsche Vogue, Cologne, Dec. 31. . . . **Udo Jurgens** and **Esther Ofarim** have been voted Germany's best male and female singers by readers of a German music magazine. **Frank Sinatra** and **Barbra Streisand** won in the international section. Juergens has written a song for England's **Graham Bonney,** and is currently working on a stage composure. . . . Actor **Juergen von Manger** received a gold disk from Philips for 150,000 sales of his spoken word LP "Exempore Stoues." . . . **Georg Solti** celebrates 20 years with British Decca Dec. 13. . . . Leading Austrian vocal group, the **Bambis,** has been signed by Ariola. . . . Britain's **Eric Burdon** and the **Animals** star at Munich's Big Apple Club on Dec. 7.

WOLFGANG SPAHR

LONDON

Paul McCartney returned from a secret vacation in Kenya filming "Wild Animals." He immediately contacted **John Lennon** and started to work on material for

(Continued on page 64)

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From The Music Capitals of the World

• *Continued from page 63*

the next **Beatles'** single which will be recorded late this week or early next. It now seems likely that release will be held until January. The two Beatles have discussed recording plans with their a&r man **George Martin**, also currently working with them on the score for the Bowling Brothers' film, "All In Good Time," which stars Hayley **Mills**. In addition, the group is recording its fourth annual Christmas record specially for UK Fan Club members, who will receive the disk shortly.

The **Queen** and British Premier **Harold Wilson** have both accepted copies of the "John Fitzgerald Kennedy as We Remember Him" CBS Legacy set, which the company is importing into this country. CBS received a personal letter of acknowledgement from the Prime Minister. . . . **Jeff Kruger's** independent label Ember is putting out an album of "A Funny Thing Happened on the Way to the Forum," featuring **Zero Mostel**, who starred in the Broadway version. The album is in Ember's new stereomonic form, which gives compatible stereo and mono reproduction.

EMI issues its last record from Walt Disney's record labels on Dec. 9—a single by **Louis Prima**, "Senor Santa Claus" (HMV). The EMI-Disney pact expires at the end of the year. Later in 1967, Prima's Disney albums will appear on the Buena Vista label here for the first time. . . . CBS managing director **Ken Glancy** was temporarily out of action following a back injury. . . . Radio Caroline executive director **Phil Solomon** has launched his own label, Mister Minor. CBS will press its records and Decca's subsidiary, Selectis, will distribute. Ember is putting out an album of "A Funny Thing Happened on the Way to the Forum," featuring **Zero Mostel**.

The Isle of Man Parliament has refused to rush through a bill to outlaw pirate radio stations. Fast passage was rejected awaiting commital from the UK government on the future of commercial radio. The island's Radio Manx, of low transmitting power, is the only licensed commercial radio within the UK. . . . Producer **Terry King**, manager of the **Fortunes** and **Pinkerton Colours**, is currently visiting New York. He is discussing commercial advertising recordings for his groups. The Fortunes are already working for Coca-Cola. Later this month, King visits Germany and Holland. . . . Resident Records is promoting its "Oh, Oh, What a Kiss," by **Wil Andy**, as the corniest record of the year. . . . **Brian Epstein** has commissioned a colorful Op-Art sleeve for the **Beatles'** Oldies Album. The back features a color picture of the group.

Little Richard is back in London for a club and ballroom tour promoted by **Maurice King**. He will do two TV shows and a Dec. 11 London concert at **Brian Epstein's** Savilge Theatre. Next day he flies to Paris for one show and returns to America on Dec. 18. . . . Formerly with Decca's promotion department, **Mike Littman** has joined the exploitation staff of Lawrence Wright Music under recently appointed professional manager **Lee Brandon** as part of a new drive on the catalog.

Ember is releasing one of Britain's newest but most successful fashion models **Twiggy** for a January single release. . . . Polydor is expected to handle the Storyville Scandinavian Sacred, Jazz and Blues label, from early next year. Storyville's pacts with the British independent Transatlantic expired this month. The latter is deleting all Storyville's product from its catalog and will concentrate in future on its recently acquired Xtra label, Prestige. . . . EMI is preparing an album by singer **Alma Cogan** who died last month. EMI issues its first album by former Philips and Reprise artist **Roy** Castle next month.

GRAEME ANDREWS

LOS ANGELES

A. Chapman of Chapman Distributors is handling Alwin Records with the first disk "Freddy Bear the Teddy Bear" by **Bob Chance**. Company seeks eastern distributors. . . . Shoestring Music, run by **Morris Diamond**, has begun actual tape subpublishing rights to foreign material. Diamond has obtained two sides of a Polydor singles, "Dream Lover" "Black Pearls." Both tunes were written by **Horst Wende**.

Monument is mapping a national merchandising campaign for **Fran Jeffries** debut LP "This Is. . . ." Vocalist makes the radio promotion circuit here this week prior to opening Dec. 15 at Basin Street East in New York. . . . **Sid Ramin** has been signed to score the pilot of "Lassiter" for Paramount-Desilu. Ramin has previously associated with the TV company on "Trials of O'Brien" the ill-fated CBS series.

On the recording end, Filmways Records has just about come to a halt with the recent departure of **Rex Devereaux**, who tried to hold the fledgling label together after **Tommy Oliver** exited as general manager. **Audrey Prvin** began conducting the Universal Pictures orchestra recording the

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It's Bad Jazz Time in France

• *Continued from page 62*

After intermission Getz presented 10 numbers in a fairly glib and offhand way—though there was much more enthusiasm and attack from drummer Roy Haynes and the brilliant young Gary Burton on vibraharp. The fourth concert was opened by the inimitable Willie the Lion, who can sing "Ain't Misbehavin'" with a leer and a grin his mouth better than anyone. The Uptown Swing All Stars brought Illinois Jacquet back to a French stage after many years' absence, accompanied by Roy Eldridge, Milt Buckner, Jimmy Woode and Jo Jones. This was good uncompromising swinging jazz interlaced by two excellently interpreted ballads "I Can't Get Started," by Eldridge and "I Don't Stand a Ghost of a Chance," by Jacquet.

Jones Scores

The Jo Jones extended solo on "Caravan" was a masterpiece of controlled power. The All Stars were then joined by the fantastic Ornette Coleman whose tape routines were acclaimed by the audience. The Max Roach Quintet, featuring Freddie Hubbard and James Spaulding played Jymie Merritt's "Nomma" for 40 minutes, then Sonny Rollins joined Roach and bass player Merritt to play "Will You Still Be Mine" for 30 minutes. The controversial Albert Ayler Quinter brought proceedings to a close in an uproar of cheers and boos. This fourth concert was repeated at greater length later in the evening, but by 3:10 a.m., when it ended, most of the audience had gone home.

Jazz audiences remain uncommonly fickle and it is significant that despite the star jazz names, the most applause was raised for the pop-oriented music of Brubeck and Gilberto.

It remains to be seen how Paris audiences will respond to the Norman Granz JATP package due here on Dec. 5.

Elmer Bernstein score for "Thoroughly Modern Millie" last Monday (21). . . . **Mavis Rivers** returns to the Playboy Club's Playroom Dec. 1 through Dec. 11. . . . Ipanema Music's first folio of **Atonio Carlos Jobim** music is in its second printing, reports **Ray Gilbert**, publishing company head who wrote lyrics for the song. **Laurindo Almeida** arranged the 10 songs for solo guitar. Criterion Music handles sales of the product.

Marni Nixon plays the starring role in the Pasadena Playhouse's version of Moss Hart's "Lady in the Dark" opening Jan. 4 for five weeks. . . . **Buddy Kaye** signed to write the lyrics for Steve **Allen's** score for the film "A Man Called Dagger," a Golden Screen Associates release. . . . **Mike Melvoin's** trio holds down the bandstand weekdays at Donte's, a new jazz club in North Hollywood under the shadow of the MCA tower building. Recent headliners have included singer **Ruth Price**, pianist **Dave Grusin's** trio and pianist **Roger Kellaway's** quartet.

Barbara McNair and **Duke Ellington** taped the first hour stanza for "Celanese Center Stage," TV variety show sponsored by Celanese Corporation of America. Twelve shows will be produced by **Jackie Barnett** for the sponsor for showing in 50 major markets. . . . Marines at Camp Pendleton are learning to become disk jockeys for the first time to fill the needs of radio stations in Vietnam. The Marines are the call letters KMCB in learning how to program music and handle newscasts. **ELIOT TIEGEL**

NEW YORK

Capitol Booking Corp. president **Ron Terry** announces that the agency has signed **Joe Cuba**, currently on the charts with "Bang, Bang" on Tico Records, for exclusive representation. . . . **Anthony & the Imperials** get to concertize at the U. of South Carolina on Saturday night, Dec. 17.

Connie Francis, now headlining at the Sahara in Las Vegas, will perform at the Conference of Personal Managers' Tribute to Nat Cole at Philharmonic Hall on Jan. 8. Miss Francis will appear at the Eden Roc in Miami Beach Dec. 22 to Jan. 1, the only straight year she's appearing at the hotel for the holiday season. . . . The **Ed Lewis Quartet** performs at St. Marks Church in the Bowery on Tuesday (29). . . . **Jerry Vale** headlines at El San Juan in Puerto Rico Feb. 3-9. Columbia Records is running a major Eastern promotion on his new single "Somewhere." . . . **Jill Sinclair** returns to the Astor in London on March 20. . . . **Johnny Tillotson** back in New York on Tuesday (29) after a three-week Japanese tour and two weeks at the Social Club in Mexico City. His wife presents his new single "Christmas Is the Best of All." . . . **Jan Peerce** guests on the Ed Sullivan show on Sunday (4). On Thursday (1), **Mayor John Lindsay** awards Peerce a Handel Medallion for his musical and humanitarian contributions.

The **Rascals** leave on Monday (28) for a 10-day European tour that will take them to London, Paris, Belgium and Germany. **Anna Moffo** and the **Ray Charles Singers** will appear on the Dec. 19 NBC-TV "Perry Como's Kraft Music Hall." . . . The **Uterbach Concert Ensemble** gave a gospel concert recently at the Brooklyn Academy of Music. . . . **Mike Ryder & the Detroit Wheels**, the **System**, the **Satin Dolls**, the **Boys From New York City**, the **Genemies**, and the **Loose Ends** appeared last week at Action City at the Town & Country Club. . . . A son, **Todd Cenci**, was born Nov. 14 to Mr. and Mrs. Nick **Cenci**. The father is with Fenway Distributors of Pittsburgh. . . . **Joseph Gershonson** is conducting the Los Angeles Philharmonic in background music for the Universal film, "The Battle Horns."

MIKE GROSS

Teldec Program

• *Continued from page 62*

Baroque," and a number of top German artists.

Teldec's Five-Star Program is built in marketing studies showing that the German market has become primarily an LP market for sophisticated product. The program aims, too, at using Teldec's large repertory of foreign labels with top foreign artists to promote its German artists.

For example, in the stars and hits section Peggy March and Nancy Sinatra effectively complement the Hazy Osterwald Sextet.

DGG Will Record 'Giovanni' in Prague

HAMBURG — Deutsche Grammophon is taking an important new step toward East-West cooperation with the recording of Mozart's opera "Don Giovanni" with the orchestra and choir of the Czechoslovak Philharmonic in Prague.

Karl Boehme will go to Prague to take charge of the production upon returning to Germany next February from his engagement with the Metropolitan Opera.

• ALBUM REVIEWS

• Continued from page 44

INTERNATIONAL SPOTLIGHT

THE CRAZY HORSE SALOON OF PARIS

Albert Van Dam. UA Internacional UN 14503 (M); UNS 15503 (S)

A lively, highly entertaining album designed to recreate the mood of the famous Parisian club. With this package, the new United Artist label should find a wide range of buyers including American pop fans as well as international music lovers.

COMEDY SPOTLIGHT

MY PLUMBER DOESN'T MAKE HOUSE CALLS

Kalil & Taylor. Capitol DT 2619 (M); ST 2619 (S)

The nudging of a few funnybones could explode this sleeper into a comedy smash. Frank Kalil interviews nine pople (Jay Taylor) who have strange occupations such as a Japanese suicide photographer, a railroad public relations man who hates people and a 20th Century medicine man. First band, "My Plumber Doesn't Make House Calls," is wild, but take your pick, all nine interviews are hilarious.

SPECIAL MERIT PICK

SPECIAL MERIT PICKS

Special Merit Picks are new releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.

POP SPECIAL MERIT

HERE'S TO MY LADY

Mantt Monro. Capitol T 2608 (M); ST 2608 (S)

Monro gives a solid performance on these tunes ranging from old standards to newer pop numbers. He turns out swingers like "You've Got Possibilities" and "Sweet Talkin' Hannah" with real zing. "Laura" and "People" are right in the ballad groove.

POP SPECIAL MERIT

ALIVE AND IN LOVE

Sue Raney. Imperial LP-9323 (M); LP-12323 (S)

Well programmed, well performed and by far the most commercial Sue Raney package to date. In material, she runs the gamtir from old favorites to current pop. She excels with her new single, "Any Old Time of Day." Her treatments of "Walk on By" and "Always Something There to Remind Me" are also standouts.

LOW PRICE POP SPECIAL MERIT

IT'S SO GOOD

Earl Grant. Vocalion VL 3793 (M); VL 73793 (S)

Earl Grant's relaxed vocal and organ style borrows no gimmicks with this program of such as "C'est Si Bon," "Beyond the Sea," and "Two Loves Have I." All 10 cuts are standards, and they're all performed with grace.

POP SPECIAL MERIT

CHANGES:

Jackie & Roy. Varve V-8668 (M); V6-8668 (S)

In their debut disk for Verve, Jackie and Roy put there jazz background to good use. Whether employing their usual blended voice style as in "Dedicated to Love" and "Let's Get Away From It All" or their unique "Road for a Fine Jackie and Roy" treatment of "Yesterday," the couple produces good sound. If quality still counts, this disk could do something.

POP SPECIAL MERIT

PENNY CANDY & OTHER TREATS

Frank Hubbell & The Stompers. Atco 33-196 (M); 33-196 SD (S)

With the sound of the Village Stompers, Frank Hubbell and the Stompers update Dixieland. Hubbell takes many pop tunes and puts them into the Dixieland idiom. "Yesterday" and Mancini's "Days of Wine and Roses" are two of the best examples of this new style. Nels off to banjo player Al Chernet for his one-string picking. Standout number is "Penny Candy."

when answering ads . . .

Say You Saw It in Billboard

POP SPECIAL MERIT

BOB CRANE (COLONEL HOGAN) PLAYS THE FUN SIDE OF TV

Epic LN 24224 (M); BN 26224 (S)

Bob Crane's lighthearted approach to some of the popular TV themes, lurded with some caustic remarks, makes for a funny album. His comments on "Thursday Night at the Movies" is the highlight.

COUNTRY SPECIAL MERIT

PRESENTING GERRIE LYNN

Columbia CL 2585 (M); CS 9385 (S)

She may be new on the country scene, but her smooth command of lyrics and material is professional all the way. Her "Stranger" is outstanding, and all of the songs deserve country radio airplay.

JAZZ SPECIAL MERIT

PETER AND THE WOLF

Jimmy Smith. Verve V-8652 (M); V6-8652 (S)

Arranged and conducted by Oliver Nelson, Prokofiev lives on a new dimension. Smith (organ) and the big band swing through all the memorable themes with modern gusto. A first-class jazz treatment including the contrasting moods and symphonic jazz. For swinging sounds and great jazz interpretation, this is an outstanding album.

COMEDY SPECIAL MERIT

I NEVER LET SCHOOL INTERFERE WITH MY EDUCATION

Sandy Baron. Capitol DT 2613 (M); ST 2613 (S)

Sandy Baron's account of his high school days should strike a sympathetic chord with anyone in the survey side of 50. The exaggerations are not too great. Baron lets the humor of the situation speak for itself.

SOUND TRACK SPECIAL MERIT

HOTEL PARADISO

Original Soundtrack. MGM E 4419 ST (M); SE 4419 ST (S)

While the film opened to lukewarm reviews, Laurence Rosenthal's score may make the album a pretty fair seller. The music is light and Parisian, and the main title has a simple and catchy melody.

POLKA SPECIAL MERIT

POLKA SHINDIG

Kanny Bass. United Artists UAL 3559 (M); UAS 6559 (S)

Bright, bouncy bouquet of Polish rhythms, mainly polkas. Eight of the 12 cheerful instrumentals were composed by Bass, including "El Gusto," which has a Latin flavor. Accordion, clarinet, trumpet, tuba, guitar, two bass members of Bass' orchestra, are featured and both come through.

CLASSICAL SPECIAL MERIT

BACH: CANTATAS NOS. 78 & 106

Various Artists / Consortium Musicum (Goennewein). Angel 36354 (M); S 36354 (S)

Good for holiday fare and all-year-round listening. Performers include the Vienna Choir Boys, Erich Wenhert, soloist Maurice Thuc Almeyer and Franz Crass all excel. Wolfgang Goennewein, the chair, the Consortium Musicum and solo instrumentalists contribute heavily.

CLASSICAL SPECIAL MERIT

A TCHAIKOVSKY TRIPLE-DECKER

Bavarian Radio Symphony (L. Ludwig). Capitol 3-Disk Set SDL 6040 (M)

The Bavarian Radio Symphony gives a competent performance of three of Tchaikovsky's best-known works. While this may not be collector's piece for classical buffs, it should find a fairly large market among pop music lovers with an interest in the familiar classics.

LOW PRICE CLASSICAL SPECIAL MERIT

HANDEL ARIAS

Richard Lewis/London Symphony (Sargent). Seraphim 60029 (M); S 60029 (S)

An impeccable performance by the fine English tenor. Lewis sings with clarity and style in nine Handel selections. Outstanding arias are two difficult "Judas Maccebeus" arias, and a sensitive recitative and stunning aria "Where Heir, Angels," from "Jeptha." Sargent, as usual, is the expert conductor.

LOW PRICE CLASSICAL SPECIAL MERIT

BEETHOVEN. CONCERTO NO. 3 IN C MINOR, OP. 37

Solomon/Philharmonia Orchestra (Menges). Seraphim 60019 (M); S 60019 (S)

Another first-rate recording disc by Solomon on Seraphim. Once again Herbert Menges conducts in the celebrated British pianist supplies a stylistic, controlled reading. The moving second movement is a beauty.

SPOKEN WORD SPECIAL MERIT

YEATS: FIVE ONE-ACT PLAYS (3 LP'e)

Various Artists. Caedmon TRS 315 (M); TRS 315-S (S).

A brilliant group if Irish actors breathe life into Yeats' shorter plays. "The Words Upon the Window Pane" is the longest of the lot and provides a real challenge to Siobun McKenna. Cyril Cusack's versatility is evident in four roles. Also Add such actors as Patricia Meyer, Brian O'Higgins, Eileen Crowe, Gottfried Kumpf (in a one play), Joyce Redman and others and you have an engrossing set.

FOUR-STAR ALBUMS

The four-star listing is reserved for new albums with sufficient commercial potential in their respective categories to merit being released to most dealers, one-stops and rack jobbers handling that category.

POPULAR

TINY BUBBLES

Don Ho. Reprise R-6232 (M); RS-6232 (S)

HERE COME THE DOODLETOWN PIPERS

Epic LN 24222 (M); BN 26222 (S)

GEORGE MARTIN INSTRUMENTALLY SALUTES "THE BEATLE GIRLS"

United Artists UAL 3539 (M); UAS 6539 (S)

HAWAII

Martin Denny. Liberty LRP-3488 (M); LST-7488 (S)

ALL STRUNG OUT

Chris Columbo. United Artists UAL 3553 (M); UAS 6553 (S)

THEME FROM "THE BIBLE"

Robert Sharon Chorale and Orchestra. Rhelms LP-6011 (M); ST-7711 (S)

OUTBURST!

The Walkers. United Artists UAL 3557 (M); UAS 6557 (S)

JIMMY WILKERSON PLAYS THE NEW DOCTOR ZHIVAGO

Spar 3007 (M-S)

PSYCHEDELIC MOODS

The Deep. Parkway P-7051 (M); SP-7051 (S)

THE BAROCK SOUND

The New Society. RCA Victor LPM-3676 (M); LSP-3676 (S)

KEYS TO YOUR MIND

Mike Melvin. Liberty LRP-3485 (M); LST-7485 (S)

GUITARS UNLIMITED

Barclay Starr. Alco 33-194 (M); SD 33-194 (S)

THE MIDNITERS BRING YOU LOVE SPECIAL DELIVERY

Whittier W-5.000 (M)

ALL-TIME LATIN FAVORITES BY MEXICO'S GOLDEN VIOLINS

Capitol DT 2620 (M); ST 2620 (S)

MARCHING WITH THE BEATLES

Band of the Irish Guards. Tower T 5046 (M); ST 5046 (S)

SOUNDTRACK

GYPSY GIRL

Original Soundtrack. Mainstream 56090 (M); S-6090 (S)

MISTER BUDDWING

Soundtrack. Verve V-8638 (M); V6-8638 (S)

LOW PRICE COUNTRY

KITTY WELLS

Vocalion VL 3786 (M); VL 73786 (S)

CLASSICAL

GREATEST OF THE GREAT

GREAT PIANO CONCERTOS

Bruno Muhelstein-Royal Philharmonic. Capitol 8646 SDP (M); 8646 (S)

LOW PRICE CLASSICAL

ORCHESTRA MUSIC OF WAGNER

Bavarian Radio Symphony Orchestra (Schorchit). Everyman SRV-220 (M); SRV-220 SD (S)

BACH: CANTATAS NOS. 80 & 104

Various Artists/Amsterdam Philharmonic (Vandermoot). Everyman SRV-219 (M); SRV-219 (S)

JAZZ

LIVE AT EL MATADOR

Vince Guaraldi-Bob Sele. Fantasy 3371 (M); 8371 (S)

DRUMS UNLIMITED

Max Roach. Atlantic 1467 (M); 1467 SD (S)

DRUMS OF NORTH & SOUTH INDIA

Various Artists. World Pacific WP-1437 (M); WPS-21437 (S)

AUTENTICO

Bob Sela Trio. Fantasy 3375 (M); 8375 (S)

POLKA

BERN 'N' CHERS

Frankie Yankovic-Columbia CL 2563 (M); CS 9362 (S)

LOW PRICE GOSPEL

THE GLORY SPECIAL

Foggy Bay-Rivers-Rangers Quartet-Blue Ridge Quartet. Vocellon VL 3790 (M); VL 73790 (S)

SPOKEN WORD

TWAIN: TOM SAWYER (ADVENTURES WITH INJUN JOE)

Ed Begley. Caedmon TC 1165 (M)

HARTE: THE LUCK OF THE ROARING CAMP-THE OUTCASTS OF POKER FLAT

Ed Begley. Caedmon TC 1165 (M)

INTERNATIONAL

THE BEST OF

LUCIA CATALOA, VOL. 2

Capitol T 10432 (M)

THE VOICE OF MEXICO'S GREAT MARIA BRATOS

Capitol T 10448 (M); ST 10448 (S)

SOUNDS OF THE VEENA

BALACHANDER

Balachander. World Pacific WP-1436 (M); WPS-21436 (S)

INDIAN RHYTHMS

Mahapurush Mitra Tabla. Connoisseur Society CM 1466 (M); CS 1466 (S)

40 UNFORGETTABLE HITS

SONGS FROM OLD ATHENS

Various Artists. Nina LP-96 (M)

FROM ZORBA TO DELPHI

Various Artists. Nina LP-95 (M)

LOW PRICE INTERNATIONAL

THE SOUL OF POLAND

101 Strings. Alshire M-5045 (M); S-8045 (S)

☆☆☆

THREE-STAR ALBUMS

The three-star listing indicates moderate sales potential within each record's music category.

POPULAR

WOMEN OF THE BLUES

Various Artists. Victor LPV-526 (M)

CONTACT WITH THIS GOOZ

SZAP 30367 (M)

CLASSICAL

CHOPIN: PRELUDES OPUS 28

Ivan Nosevicz. Connoisseur Society CM 1500 (M); CS 1500 (S)

CHILDREN'S LOW PRICE

ANIMAL NURSERY

Various Artists. Simon Saye M47 (M)

SPOKEN WORD

HOW SWEET IT IS

Rev. G. L. Northrop. Jewel LP 0003 (M)

INTERNATIONAL

SOUNDS OF THE KOTO

Kimio Eto. World Pacific WP-1439 (M); WPS-21439 (S)

Jazz Beat

• Continued from page 56

24-25. Groups have until Dec. 15 to file their applications, which must include a 15-minute tape. The Festival address is Box 2555, Villanova U., Villanova, Pa. . . . Shelly Manne is making his TV scoring debut with the "Daktari" series on CBS. He is scoring 30 episodes. Also in the works is an LP of African music written in the big beat idiom. Manne is using 22 different African instruments for the score music. Recording his music are Bud Shank, Frank Carlson, Art Smith and Bob Bain. . . .

John Hammond will re-create his famous 1938 spiritual concert at Carnegie Hall on Jan. 15 to launch a Great Tradition Series in the famed hall. Columbia will record the concert. Other concerts in the series will present Louis Armstrong, Feb. 18; Count Basie and selected alumni, March 28, and Duke Ellington with his alumni April 13.

Great Southern, Dallas Distrib Set

DALLAS — Great Southern Record sales, a new distributor, has opened here. Phil Archer, formerly with King Records, is in charge of the sales force; Dan Fabian is vice-president and general manager; Mrs. Dannie Williams is office manager. The firm is servicing Texas and Oklahoma.

Real Good in Deal

NEW YORK — Real Good Productions has obtained exclusive recording rights to "Doctor Stone," from the score of the forthcoming Warner Bros. film, "The Cool Ones." The disk will be recorded by The Beaten Path, of Jubilee. The firm has also signed an independent production deal with Laurie Records.

GMC Purchase

GLEN COVE, N. Y.—GMC Records has bought the master of "Little Orphan Annie," with Tony Kay at the helm. Heartbeats, from Hull Records. The master has been remixed to give it an r&b sound, and has been re-titled "Hey, Hey, Little Orphan Annie."

Sheltons Placed

ALBUQUERQUE, N. M.— Singer Talent Corp. has placed the Sheltons with Grover Barlow Productions in Reading, Pa. Their disks will be produced by Tommy Bee and released on Bee Records, which is distributed by Atlantic Records.

Etiquette Expands

HOLLYWOOD — Etiquette Records has established a Hollywood office here for record production and publishing. Address is 6706 Argyle Avenue, Suite 203. Barrie K. Jackson, executive director, said Etiquette will also maintain its talent office in the Seattle-Tacoma, Wash., area.

NAMM Sets Show Meet for Dealers

GOOD WINDOW DISPLAYS DO MAKE A DIFFERENCE. This Philips World Series display (left) at Lowe's Discount Records store on Michigan avenue, Chicago, stayed up four weeks instead of the usual two. Mercury Record Corp. display chief George Balos designed the experimental window, and seen surveying his handiwork. At right store manager Lee Lewin informs Balos that the window display has been effective. "I've reordered three times," she says.

• *Continued from page 3*

Tape and Accessory committee for Sunday of convention week, during which meeting dealers will be invited to discuss individual problems.

• Withdrew its request for a ruling by the Internal Revenue Service with respect to the deductibility of unrefunded excise taxes. On Sept. 21, the IRS declined the request for ruling on behalf of the association but advised it would rule on a case involving an individual dealer. To qualify, however, a dealer must show the amount of unrefunded excise taxes owed him. (The NAMM executive committee expressed the opinion that dealers might better take a markdown on inventory by the amount of the excise taxes which were applied for but not received.)

• Reappointed S. H. Galperin Jr. as director-chairman of the Phonograph Record/Tape and Accessory Committee and assigned directors James K. Hamilton and L. A. McKinney to serve on the committee.

• Expressed appreciation to Billboard for its industry coverage and leadership on behalf of record dealers.

Two Meetings

The actions taken by the association executive committee were the direct result of two previous meetings of record retailers with NAMM officials. During the 1966 Music Show here in June about 20 dealers met with Galperin and expressed strong interest in affiliating with NAMM (Record retailers have been without an association for several years).

Several dealers present at that meeting expressed the opinion that an influx of record retailers into NAMM might renew the interest of record manufacturers in the giant Chicago Show. Record company interest in the show has flagged in recent years, particularly since the advent of rack record retailing.

The initial show discussion was followed by a more formal meeting on Aug. 24, at which both Galperin and NAMM executive vice-president William R. Gard were present. Record dealers invited to the meeting were V. H. Andersen, Chicago; Martin Dolgin, Niles, Ill.; Henry Elsnic, Chicago; M. E. Hollander, Chicago; Edward Nelson, Chicago; A. J. Schaps, Mt. Prospect, Ill.; G. W. Seiffert, Iowa City, Iowa; Bernie Strickler, Chicago, and Daniel Winograd, Chicago.

Prospect List

All the basic recommendations made at that August meeting were approved for implementation by the NAMM executive committee at its meeting.

The decision to actively solicit record companies is already being implemented. According to Gard, all record companies have been placed on a special exhibitors prospect list "for continuing contact."

The special convention business session devoted to phonograph records was an innovation strongly advocated by dealers at the two preliminary meetings. The meeting, tentatively scheduled for Monday of convention week, will begin with a continental breakfast and will feature manufacturers and other phonograph record industry representatives serving on panels with assigned subjects for discussion.

NAMM SERVICES

Wage-Hour Handbook

At the request of record retailers, we continue a series of articles describing National Association of Music Merchants member services.

CHICAGO — The National Association of Music Merchants, Inc., has just launched a major service program for dealers who come under the Fair Labor Standards Act for the first time Feb. 1, 1967.

Coverage is extended on that date for the first time to stores with total annual gross retail sales of over $500,000. Those with $250,000 annual gross sales are covered by the Act for the first time beginning Feb. 1, 1969.

Last week NAMM issued the first Special Bulletin as part of the new service. The bulletin is titled, "How New Federal Wage and Hour Rules Affect Covered Music Stores."

January

Now in preparation by NAMM is a Retail Wage-Hour Handbook. To be released early in January, the handbook combines in loose-leaf form material common to all retail music store jobs plus special information related to specific classes of employes, such as office and administrative, sales, warehouse and delivery personnel.

A set of official regulations is included, as well.

NAMM is cautioning its members not to assume that smaller stores will not be checked. Wage-hour enforcement officials, NAMM reported, are inspecting records of all retail stores, particularly smaller stores.

"The Federal Wage and Hour Law and Regulations are long and complicated," an association statement reads. "It will be necessary for covered music merchants to consult their accountants and attorneys every step of the way. The NAMM Wage-Hour Handbook, and the supplements that will be issued will save NAMM members hundreds of dollars of payroll costs.

For more information about NAMM services, contact National Association of Music Merchants, Inc., 22 West Adams Street, Chicago, Ill. 60606.

Scanning The News

A leap in sales and earnings for the fiscal year have been announced by Koss Electronics, Inc., Milwaukee hi-fi and electronic musical equipment firm. **John Koss,** president, said a doubling of sales in overseas markets and the success of new products in the U. S. was responsible for the record. Sales were up 25 per cent. Profits exceeded the 1965 performance by 10 times. Two years ago Koss purchased Rek-O-Kut Co., Inc., which had suffered losses five years running, merging with Rek-O-Kut in January of this year after purchasing control of Acoustech, Inc. . . . **William E. Roberts,** Ampex president and chief executive officer, announced that corporation sales rose 37 per cent—earnings 30 per cent—for the first half of fiscal 1967 over last year. Sales for the period ended Oct. 29

(Continued on page 67)

NEW GE TAPE UNIT STORES 27 FULL HRS.

SYRACUSE, N. Y. — General Electric has introduced a home stereo system that can store 27 hours of taped material for push-button playback. Called the G. E. Stereo Library, the unit has 81 tape channels and 162 tracks for recording and playback. Each of the channels plays for 22 minutes. The unit could conceivably store all the symphonies of Beethoven, Brahms, Tchaikovsky and Mozart; or about 540 pop tunes. The user can switch from channel to channel using a selector dial. There is no need to rewind. When a channel has completed its program, the tape is rewound automatically as the next channel begins playing. The unit also contains a record turntable, FM/AM/FM stereo tuner and two microphones for stereo tape recording. Retail price is $1,300.

9th Washington Show Feb. 10-12

WASHINGTON — Washington's ninth stereo hifi show will be held at the Sheraton Park Hotel here Feb. 10 to 12, 1967. Teresa S. Rogers, show director, says wings on two floors of the city's largest hotel have been reserved for what is expected to be the biggest in the successful series.

Mrs. Rogers says the 1965 Washington show drew over 17,000 fans, and the same number attended the February 1966 show in Philadelphia. Per capita, Washington is said to be the world's leading high fidelity market, according to the Institute of High Fidelity.

DICK LaPALM of Chess Records (right) is being presented four guitars from Kay Instrument Co.'s Bill Sarnof for use in Chicago's Menomonee Boys Club. Seated at left is one of Dick LaPalm's sons, a member of the club's combo.

SAME DAY SHIPMENT
OUR GUARANTEE . . . orders for diamond and sapphire needles, Power Points®, cartridges, spindles, tape and accessories are shipped from our central Mid-West location (near Chicago) the same day order is received . . . and at direct to-you low prices.
Save delay—write for Pfanstiehl's self-mailer order forms now.
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Pfanstiehl
CHEMICAL CORPORATION • BOX 498
106 LAKEVIEW AVE. • WAUKEGAN, ILLINOIS
Originators of the 29.93 Diamond Needle

New Products

Sparks Amplifier

Caballaro portable guitar amplifier by Sparks Communications. This four input solid-state unit operates on batteries or its own built in AC power supply. Other features include bass and treble controls, 12-inch speaker and tremolo with speed and strength controls than can be operated by foot switch. No price.

Taiko Radio

FM stereo car radio by Taiko. The unit has dual eight watt amplifiers and measures two inches high and seven and three-quarter inches wide for installation under the dashboard. It is priced at $159.50.

Sheldon Card

Sheldon Recording Studios has introduced the disposable talking card and record player pictured above. It is shipped flat, complete with record, needle and tone arm speaker. Carries a 30 second message which is delivered by turning the record with a pencil or ball point ben. No price.

New Speaker Concept From Capitol SPD

HOLLYWOOD—Sound dispersement speakers resembling organ pipes are being marketed by the Special Products Division of Capitol Records Distributing Corp.

Called "Stereo Modulators," the oew speakers are designed as replacements or supplements for existiog systems—home or auto.

To automobiles, two of the modulators (models XF-13) are mounted to the rear package deck instead of in the doors.

Each Modulator consists of 13 frequency tuned pipes of varying length making possible full sound without directional "blast." Tone and frequency range beyond that of regular speakers is claimed.

Frequency response is 40 to 13,000 cycles. Dimensions are 6¼ inches deep, 8⅝ inches wide and 10 inches high. Optional retail list price for a pair of Modulators is $49 to $59.

Scanning The News

• Continued from page 66

were $101,265,000 compared to $73,715,000. Earnings were $4,453,000 compared to $3,437,000. Both are records. . . .

Motorola has reported record sales of $157,979,447 for the third quarter, up 26 per cent over last year. Earnings were $6,782,914 compared to $7,289,730 last year. For the nine months, Motorola sales totaled $485,649,413, up 36 per cent over 1965. Earnings of $23,821,260 were 20 per cent of the previous year. . . . Sharp increases in Admiral sales and profits have been reported. Third quarter and nine-month sales broke records. President **Vincent Barreca** said consolidated sales in the third quarter were $110,425,383, 58 per cent over 1965's $69,826,396 figure. Earnings after taxes increased 95 per cent from $1,163,378 to $2,270,-356. Sales for the first nine months were $307,521,320, 50 per cent over last year's $205,-483,113. Earnings after taxes amounted to $8,978,785 compared to 1965 earnings of $3,756,711. . . . Philco-Ford Corporation's consumer electronics division has kicked off a Christmas promotion featuring a 30-piece window display kit, a schoolmaster's desk premium, and an in-store "Radio Gift Headquarters" display. Theme is "This Christmas, Everyone's Asking for Philco!" A network of window installation service firms has been engaged to put in the window displays on an optional basis. . . . Radio City Distributing Co., Dallas, has been named distributor for Dumont's television, stereophonic and high fidelity home entertainment products in Northeast Texas, according to **Roberg G. Furloog,** DuMont vice-president. . . . Audible illustration of stereo high-fi performance comparisons is offered on a new dealer demonstration record from Electrohome of Canada. The dealer sales tool is available from Dominion Electrohome Industries, Ltd., 283 Duke Street West, Kitchener, Ootario. . . . A new Brook Mays store has been opened at 5726 Southwest Freeway at Chimney Rock, Texas (near Houston). There was a drawing for a Wurlitzer stereo. lo addition to home electrooics products, the store handles guitars, drums and band instruments. . . . Electrome of Canada has just opeoed a oew $4 million plant at Kitchener, Ontario for cabinet making. . . . Coghill-Simmons Music Co. of Dallas, a major home entertainment dealer, has opened its second store at 11317 North Central Expressway. . . . The Consumer Electronics Division of General Electric is amid its biggest advertising and promotion campaign in history. Spearheading the campaign is a "blockbuster" ad appearing Nov. 22 Saturday Evening Post. It's believed to be the biggest magazine ad ever placed by a consumer electronics manufacturer. Seventy other pages will appear in Life, Time, Newsweek, New York, Sports Illustrated, TV Guide, Saturday Evening Post, Sunset, Hi-Fi Review, Ebony, Seventeen, Teen, Hot Rod, Boys' Life, Jack 'N Jill and Parents magazine. Network TV and cooperative advertising at the local level are also being utilized. . . .

RAY BRACK

CLASSIFIED MART

BUSINESS OPPORTUNITIES

MUSIC STORE FOR SALE IN A SOUTH Florida busy town. Reasonable rent, terms; has two sound-proof music studios for rent. Stock of 1,000 items, musical instruments, records, sheet music, accessories. Owner must sell for health reasons. Write Box 200, Billboard, 188 W. Randolph St., Chicago, Ill. 60601.

DISTRIBUTING SERVICES

LOOKING FOR GOOD DISTRIBUTORS and Rackjobbers in Michigan, New Jersey, Illinois, Ohio, Tennessee, Texas, Missouri, Wisconsin. $100 Starman Axe. Baltimore, Md. 21210.

RECORD RACK 45'S. BRAND NEW, never used. Holds 1,000 records—sell for 1 thousand. Send check with order for prepaid postage. No Canvass orders. Reliable Record Co., Box 136, Glen Oaks Post Office, Glen Oaks, N. Y. Phone: Area Code 212; 343-5831.

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BULK VENDING news

Ops and Distribs Speak on 10-Cent Vending

By HANK FOX

NEW YORK—Ten-cent vending has hit a lull here and operators feel conditions will continue until some manufacturer produces a hot item.

"We haven't had a good item in quite some time," said Arthur Bianco, owner of A. B. Vending in the Bronx and secretary of the New York Bulk Vendors Assn. "The recent fad items are just not hitting."

Said Michael Goldberg, president of A & G Vending on Long Island, "There is an ample supply of 10-cent items out but none of it has spurred any excitement. Manufacturers are sticking to rings and television specialities. Because Batman did very well, they believe this is the way to go."

According to Lou Ellis, owner of Ellis Vending and treasurer of NYBVA, manufacturers don't lose on 10-cent vending. "Because we don't know what

(Continued on page 69)

By EARL PAIGE

ST. LOUIS—The problem of 10-cent vending is not one of quantity (most distributors speak of more than a plentiful supply of quality market), but one of a scarcity of quality charms being manufactured, according to a local distributor.

Earl Veatch of Central Distributors, who handles many lines of gum, charms and capsule merchandise, said, "There is a serious lack of good quality 10-cent items. And when I say good quality," Veatch emphasized, "I mean items with a dime's worth of quality built into them."

"We find any number of items," young Veatch went on, "That were initially put on the market to sell at 10 cents but which did not prove popular. They're to distributors as closeouts and we pass them along here. Often," he continued,

(Continued on page 69)

By SAM ABBOTT

LOS ANGELES—Dime vending has lost none of its friends in the bulk industry in this area but operators wish there were more hot items and that they would stay that way longer.

Bulk operators feel generally they are at a loss to merchandise the 10-cent items mainly because there are few and far between. If they came every 90 days, four times a year, both the items and the operators would be in.

This year has been good to the operators in the 10-cent field, Ken Ferrier, head of Consolidated Vendors in San Pedro and president of the Western Vending Machine Operators Assn., said. So far, there have been four items well adopted to the dime market. They were Batman, Go-Go Rings, Surfers' cross, rings and charms and Superballs. The last-named is holding the sales at this time.

Al Crouch, partner in West Coast Enterprises with Leo Weiner in North Hollywood, said that dime vending for his operation—one of the largest

(Continued on page 69)

By LAMAR GUNTER

CHARLOTTE, N. C. — The potential for 10-cent vending is excellent, but it is not being reached. This — the sentiment expressed by Carolina and Tennessee vendors sampled by Billboard.

"What we need is more of a variety of merchandise to put in the machines," said L. M. Johnson of JayCee Vending Co., which has 200 10-cent machines on location in the Carolinas and the southern strip of Virginia.

"Ten-cent vending doesn't seem to be growing any, but I think it is holding its own. We need more imagination put into the make up of the display cards. The card is the first thing the kid sees and it determines whether or not he puts his dime in the machine," Mr. Johnson said.

Jack Thompson, a partner in Smith-Regal of the Carolinas which operates 1,200 10-cent machines in the Carolinas, Tennessee and Georgia, said, "At the present the 10-cent market seems to be relying on fad items. They don't seem to be pushing for new items. It is

(Continued on page 84)

VANCOUVER, B. C.—John Land and Fred Baldwin of Dale Distributing, Ltd., are applauding bulk manufacturers for finally recognizing the need to supply items in plentiful varieties.

"We're finally making our routes pay and the same is true for our operator customers," said Land. "It's meaning that we can go into 10-cent merchandise which has not been true in the past," he added.

Land and Baldwin, who make no bones about their own route operations despite being distributors, said that operating machines keeps them aware of the problems faced by their operator customers.

Baldwin, in pointing out how

(Continued on page 84)

EDITORIAL

10c and the Future

Remember the days of the 5-cent candy bar, the 2-cent licorice stick? They're rapidly fading into the past. The reason is simple: costs are spiraling. Taxes are rising and new ones are appearing where there were none before. While the manufacturers have raised the prices (and increase the distributors' share at the same time), what can the bulk vendor do to stay above the rising tide of inflation? Since the operator is not going to increase his prices, he has to find alternative measures.

The most obvious is giving less value for the same price. With penny vending accounting for as much as 60 per cent of some operator's incomes, a quick solution would be to change to a higher count, possibly 140 instead of 100. One operator told Billboard that if the vendors stick to penny vending, they'll soon have to have no outside competition because other 1-cent items are disappearing.

Other operators see the solution lying in higher priced merchandise (5, 10 and 25-cent vending). Whereas 10-cent vending is considered the cream (as compared with the bread and butter penny product), the cream means profit.

Since its beginnings, 10-cent vending has dealt with fads. Said one operator, "It's either feast or famine." His contention is that 1 and 5-cent vending are relatively stable because mothers don't put much value in the penny or nickel and will consequently insert the coin to appease the child. The 10 to 15-year-old child who has the dime is apt to be particular on how he spends it.

There is much validity in this view. However, if 10-cent vending is to lead the way, it cannot fluctuate radically depending on whether or not there is a hot item around. Manufacturers in other industries have spent millions on motivational research with much success. Perhaps a little something extra is needed; to move 10-cent items continually. Maybe a totally different display front is needed; or a new machine or consumer advertising campaign. There are many possible remedies, but only a concerted effort by operators, distributors and manufacturers will provide the answers.

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Oak's hot nut cabinet machine is red hot for profit. It makes nut vending easier and more efficient. You can carry a supply of clean glass panels and simply switch while on route. Wash the others later. All gaskets are made of Oak's exclusive Zetafin which is impervious to oil. This machine is a sure-fire location getter. It stands 17" high, is 8" deep and 8" wide.

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New Products

Note: The description of new bulk vending products listed here is based upon what is as viewed by Billboard. Any delivery date or availability mentioned has been supplied by the manufacturer. Please notify Billboard's Bulk Vending editor in New York if there is any discrepancy between the availability or promised date indicated and that as told to you by the manufacturer.—Ed.

PAPCO

MR. LUCKY. New from Paul Price is this funny man with an egg-shaped body. Designed to be attached to pens and pencils, Mr. Lucky can also be hung on shirts, coats and other clothing. The arms and legs of the figure dangle and atop of its head there is a large loop where it wears its plastic hat. Mr. Lucky comes in assorted colors and two types of hats are available.

GIANT SCARE-EMS. Scare-ems, an item closely associated with PAPCO, are now available from the company in a larger 25-cent size. Sure to be a big seller, the new line will fit into the Victor V-2 machine.

GOLD BULLETS. These gold plated bullets come for penny vending without a loop to give them the appearance of the real thing.

MACMAN

SWINGING RINGS. For both boys and girls, these 5-cent rings are featured in various shapes. Most of the rings come with differently colored imported stones. The ring's base is adjustable to fit any size finger. Packed 250 per bag with display front.

PENNY KING

MILITARY MIX. For 1-cent vending, this mix includes new military rings. The rings feature a gold plated military symbol embedded in an amber or blue colored disk. The disk is mounted in a silver plated base. Other items in the mix are military pins, charms, key chains and medals.

ON LOCATION THE SUPER 60 EARNS MORE

A super-sized version of Northwestern's Model 60, the SUPER 60 EARNS even more profit. That's because of the Super 60's greater capacity for capsule, 100 count gum or gum and charms, bring you bigger profits per service. Available in 1c, 5c, ·10c, 25c, penny/nickel, and 3 for 5c play. Just a quick change of the wheel and brush housing and you are in Super 60 business. Wire, write or phone for complete details.

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N.W. Deluxe, 1c or 5c	17.50
N.W. 10-Col. 1c Tab Gum Mach.	19.00
Atlas 1c & 10c Cal. Ball Gum	12.00
Acorn 5 lb. Globe	10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, per lb.	$ .97
Pistachio Nuts, Jumbo Queen, 5 lb. White	.93
Aged Crown Bed Lip Pistachio Nuts	.98
Aged Crown Bed Lip Pistachio Nuts	.93
Indian Nuts, 8 lb. bag, per lb.	1.25
Cashew, Whole	.91
Cashew, Butts	.79
Cashew, Halves	.91
Spanish	.53
Mixed Nuts	.65
Baby Chicks	.25
Rainbow Peanuts	.25
Salted Mixed Nuts	.25
Butter Baked Nuts	.25
Jelly Beans	.25
Licorice Bits	.25
Gum Balls	.25
Munchies, 10-lb. carton, per lb.	.29
Hershey's Kisses	.29

Wrigley's Gum—Spearmint, Juicy Fruit, Doublemint, Wrigley's P.K., Beechnut, Peppermint,

All Quiet on 10¢ Eastern Front

• Continued from page 68

charm might take off," said Ellis, "we are forced to try any 10-cent charm which comes along." With dime machines being prevalent throughout the nation, Ellis contends that manufacturers must meet with at least limited success on any item. "I'm not saying that manufacturers are putting out mediocre merchandise because they'll be making money anyway," Ellis continued. But they're not using all their creative know-how."

Many operators are unhappy with this season's crop of new product. The Green Hornet and Monkees charms are not doing well and many operators complain about the poor quality of the 10-cent product.

It's not quality, they're complaining about, said Ellis. It's the scarcity of hot items. "It doesn't matter if the operator doesn't think the charm has 10-cent value," Ellis said. "Value is in the eyes of the beholder. If it's a hot item, it becomes valuable. The cost of the item to the manufacturer is immaterial."

However, operators here do believe manufacturers must show responsibility in pricing if the operator is to continue to buy from them. "The cost of merchandise should never be more than one-third of the sale price," Ellis said. "Manufacturers frequently forget to consider the losses facing operators from vandalism and slugs. And he is also forgetting that the 10-cent items eventually go into 5-cent mixes." Ellis said that only 25 per cent of new 10-cent charms have even limited success in his machines.

Formed Company

George Herman is one operator who did something about the lack of good 10-cent product. "We couldn't find quality merchandise on the market so we formed our own manufacturing company (Wee Original Products Co.). At first we made products for ourselves. It wasn't until some six months later that we thought of selling to other vendors. We've done very well with our products."

Even with their complaints about dime products, vendors point out that the manufacturer is faced with his own problems. "They're reluctant to develop new products because of the widespread copying that is prevalent in bulk vending," said Arthur Bianco. Michael Goldberg attributes the higher cost of some 10-cent items to the royalty fees added to television, movie and comic strip character merchandise.

Operators interviewed said they expect the peak and dove-tailing nature of 10-cent vending to continue. Local distributor Irwin Nable said that although dime vending fluctuates more than the lower priced forms, if the item gives value it should sell well. Said Roger Folz, co-owner of Folz Vending. "We have to fight to get the dime. Better merchandising is needed. We have to use more attractive displays."

"Operators can't afford to be discounting," Ellis said. "The 10-cent machines do a limited amount of business anyway and no one can predict the success of a dime charm."

Some operators, however, have become discouraged. Arthur Bianco said that occasionally he is forced to replace a dime machine with a nickel unit. Other vendors have reported the same. While many vendors are unhappy with the present state, few were willing to prescribe cures for 10-cent vending. "We don't want to tell the manufacturer what to produce," said one operator, "but personally believe the successful item has to be modeled after good selling more expensive merchandise like the Go-Go rings and Trolls."

Please rush complete information and prices on Northwestern SUPER SIXTY Ball Gum-Charms Vendor (as illustrated) as well as other Northwestern machines.

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Write: T. J. King & Co. for prices and our new 12-page catalog

Good 10¢ Items Few and Far Between: Coast Ops

• Continued from page 68

in the area—had fallen off because the items were tapering off in popularity. No new items are sufficiently strong to boost sales significantly. Now that the swimming season is slackening, the surfers items, too are losing sales. Go-Go rings, he added, are over the hump. Although the Batman may have turned attention to items of its kind, Green Hornet failed to score in West Coast's machines.

Joe Arguelles of Joe's Vending in the Seal Beach area is hopefully looking forward to the arrival of colored Superballs at the supply outlets here. He has done well with the black ones, but finds they are nipping and tucking for top sales. He uses at least one dime machine in a location, particu-

(Continued on page 84)

More Value Needed, Says This St. Louis Distrib

• Continued from page 68

these prove to some of our best nickel and penny items.

"Try some dime items in your 5-cent machines some time," Veatch challenged, "and see how fast they move out. The point is," claims Veatch, "quality is something customers instantly recognize. It just isn't in so much of our dime merchandise today."

"We are constantly in touch with manufacturers and suppliers," he commented, "and we try to perform a function here as a distributor. We've actually had to shop for merchandise such as bracelets, military medals, rub-on tattoos and various items we feel could go into dime vending dispensers."

Veatch, in addition to being a bulk distributor, also operates a few routes. "On our routes we're intent on helping to explain or defend the quality of different types of merchandise to store owners. We sell to the kids who come up to us when we're filling machines," he said.

Veatch feels that there are essentially two types of bulk vending merchandise. "I think there's the toy market and the other one is the fad market," he said. He further indicated that it is the younger members of the Veatch family who are often helpful in providing him with an insight into the toy market items. Veatch has a daughter, Mary Christine, six, and a younger son, Brad, four.

As an example of a toy item Veatch thought had the necessary quality to sustain as a dime item he cited the Slinky emblems. "These sticker items had actual intrinsic value," he said, "and this is something children convey to their mothers. This is why certain items catch on," he said.

"We've recently received some of these hand puppets," he related, "and this is another item that could have real potential if the quality is maintained."

Veatch centers his case on the question of going back for price at the expense of quality in both toy and fad items. He directed his comment to Go-Go Rings, which he said was one of the hottest fad type items Central dealt in this summer.

"Originally these were a real 10-cent value," he emphasized, "but soon we saw cheaper varieties on the market as the fight for price started. It was much the same with the Slinker rings which quickly came to be a nickel and penny type of item."

"We need a $38 or even a $40 bag of 10-cent mix," Veatch complained, "not a $32 dollar mix. We need to go up to quality because this is what's wrong with our business now."

"How many distributors are loaded with 10-cent merchandise merchandise?" he asked. "They overestimated the market potential, yes, but the quality wasn't there to sustain it in the first place," he contended.

"In singling out other current possibilities in the 10-cent category, Veatch mentioned another teen fad type of item — Mod Rings.

"Here is one item that captures a current teen-age flavor and really hits the fad market dead center," he said. But how soon will they start kicking these rings around? And the same with the Hornet emblems," he added, in commenting on the items capitalizing on the Green Hornet television series.

"A few weeks ago there was an article in Billboard," Veatch said, "bemoaning the question of American manufacturers as against importers. We've tried to be fair and to emphasize American manufacturers which is why I am putting so much stress on maintaining quality in vending merchandise and not

(Continued on page 84)

NEW VICTOR 77

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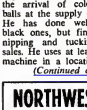

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MOV Hears MOA Plans; SCCOA Backs School

MOV Re-Elects Dick Lumpkin

By EARL PAIGE

RICHMOND — The Music Operators of Virginia met here (18-19) in their 8th annual convention and trade show and were addressed by Music Operators of America president James Tolisano, executive secretary Fred Granger and MOA legal counsel Nicholas Allen.

In its business meeting the association elected four new directors and an entire slate of officers, retaining current president, Dick Lumpkin of Ashland, for a second term.

As is the practice in MOV, all four of the line officers were reinstated for a second term. In addition to Lumpkin they are M. L. Holland, Roanoke, first vice-president, Claude Smith, Roanoke, second vice-president; K. A. O'Connor, Richmond, secretary-treasurer, and Jack Bess, Roanoke, executive director.

The following directors were re-elected: Gilbert Bailey, Gloucester; Mrs. Harry Lubman, Petersburg; W. M. Showalter, Harrisonburg; Thel Shields, Waynesboro; Hy Lesnick, Rich-

(Continued on page 80)

FRED GRANGER, executive vice-president, Music Operators of America, addressing annual convention of Music Operators of Virginia. MOA president James Tolisano is seated left and MOV president Dick Lumpkin is in center.

H. C. KEELS JR., president of the South Carolina Coin Operators Association, Inc. greets South Carolina Gov. Robert McNair who addressed the SCCOA annual convention. Others from left are Mrs. McNair, Mrs. John Carl West, Lt. Gov. John Carl West and SCCOA attorney Peter Hyman.

SCCOA Backs School Plan

COLUMBIA, S. C.—The South Carolina Coin Operators Association, Inc., here in its fourth annual convention and trade show voted unanimously to endorse Jack Moran's plan to open a service training school in Atlanta and promised Moran over 100 students.

Moran flew in here on Saturday (19) before leaving for a special meeting with the Florida association in Daytona Beach the next day and was assured by SCCOA president H. C. Keels Jr., that each of the South Carolina association members would supply one man for training in Atlanta.

The two-day affair here was then climaxed by the visit of both the governor and lieutenant governor on Sunday with neither of the high officials realizing they were both to appear at SCCOA.

Lieut. Gov. John Carl West and Mrs. West were first to arrive at the Wade Hampton convention site. Moments later, just prior to luncheon and business meeting, Gov. Robert McNair and his wife arrived. Both officials had independently canceled other trips to accept SCCOA president H. C. Keels Jr. invitation.

Also addressing the membership were SCCOA attorney Peter D. Hyman, State tax commissioner Jim McGrath and industry figure Bill Gersh. Dozens

(Continued on page 80)

Latest Capitol 7-In. LP Release Boasts Sinatra, Wilson, Owens

HOLLYWOOD — Capitol Records has released a dozen more 7-inch stereo LP's for jukeboxes, bringing its Little LP catalog to a total of 47 titles.

Included in the release is product by Frank Sinatra, Nancy Wilson, Buck Owens, Nat King Cole and Lou Rawls.

Capitol commenced release of Little LP's on its own just a year ago after discovering considerable operator demand at the 1965 Music Operators of America convention in Chicago.

The latest Capitol release is the fourth by the company under its current program. Included in the group are "Songs For Swingin' Lovers," Frank Sinatra (DU 653); "The Great Years," Frank Sinatra (SU 1762); "Mickie Finns," Mickie Finn (SU 2210); "Lonesome Is Me," Charlie Louvin (SU 2482); "This Is the Life!" Matt Monro (SU 2540); "Many Happy Hangovers," Jean Shepard (SU 2547); "I Could Sing All Night," Ferlin Husky (SU 2548).

Also, "Elvira," Dallas Frazier (SU 2552); "Tender Loving Care," Nancy Wilson (SU 2555); "Carnegie Hall Concert," Buck Owens and his Buckaroos (SU 2556); "The Unforgettable Nat Cole Sings The Great Songs," Nat King Cole (SU 2558) and "Soulin," Lou Rawls (SU 2566).

MOA to Launch Regional Assn. Push

RICHMOND, Va.—Members of the Music Operators of Virginia were told that Music Operators of America will launch this year its most ambitious effort to establish State organizations. The announcement was part of an address by Fred Granger, MOA executive vice-president.

"We have already made definite plans to be in Birmingham later this year," both President James Tolisano and myself," Granger said, "and we have plans for starting or reviving organizations in several States."

Granger mentioned Minnesota, Tennessee, Louisiana and Kentucky as specifically on the MOA hopeful list. "Of course, our membership drive is continuing," Granger added, "and so is our efforts to get more one-stops into the association."

Granger, in relating MOA's position regarding one-stops, made it clear that the national organization had always held the door open to one-stop participation. "We are going to continue to do everything possible to get a closer relationship between one-stops and MOA and this will be a major point of discussions in Washington in February," he said, adding that MOA was intending to study ways to increase services to one-stop members.

One-Stops

In detailing MOA's past efforts to enlist one-stop memberships, Granger said, "We've sent mailings inviting all one-stops to become members. We've invited them to participate in panel discussions at conventions and we've offered individual one-stops booth space at conventions at reduced prices," he said.

Granger further revealed that MOA had in the past approached ROSA, the Record One-Stop Association, in regard to complementary booth space as an association at the national show. "One-stops say they want to join MOA. They are welcome," Granger stated. "We are waiting to see how many join."

Other plans high on the priority list of MOA Granger mentioned were the continuing efforts with the MOA insurance and retirement benefit plan, the continued endorsement of service training schools and an enlargement of MOA's public relations program which was the dominant part of Granger's address at the opening session of MOV here.

Industry Image

Granger, who said he had thought of several topics as he and his wife journeyed to Virginia, related that he had decided on public relations only upon arrival at Richmond. "Actually," he said, "I don't like

Continued on page 80)

Tolisano MOV Talk Reveals New Ideas

RICHMOND — James Tolisano, new Music Operators of America president, told the Music Operators of Virginia here they "must look at their industry in a different light and plan accordingly." He went on record as advocating the family recreation center concept as one answer to utilizing present equipment to its greatest advantage.

Here to address the eighth annual MOV convention, Tolisano aired many fresh ideas.

"I am a strong believer in our own business being on a par with the entire entertainment industry," he told MOV's members. "This would encompass movies, radio, sports and all entertainment. We in our part of this industry have a tremendous lot to offer at a bargain price," said Tolisano, "but we have to also face some sober facts."

Steady Decline

"We all know there's a steady decline of locations. Urban development has claimed a lot of locations that have not, and will not, be replaced. The drive-in restaurant is being replaced by hamburger outlets that offer no chance for new equipment," he continued.

"On top of this, people are changing the whole way of life where recreation and entertain-

(Continued on page 82)

NAMA CONVENTION

Security: Topic in Business Meetings, Exhibits

By EARL PAIGE

CHICAGO — "Managing for Change" was the theme at this year's National Automatic Merchandising Association convention, and although the word "c-h-a-n-g-e" was used in the evolutionary sense, one could not help but think of the word's other meaning, too—cash, coins and currency.

There was much emphasis on money, both at the convention's business seminars and on the exhibit floor, and how to collect it, count it and above all, keep it.

In one of the most interesting of NAMA's business sessions, W. W. Reamy, security specialist, Mackie Co.; T. R. Glenn, chief special agent, Illinois Bell Telephone and William Murphy, commander of Chicago Police Department, spoke on "Plugging the Security Drain on Profits."

Exhibits

In one way or another various exhibitors displayed equipment designed to also help coin machine operators plug up the drains. Delta-Soar International Corp. exhibited its "Transist-Alarm" burglar alarm system; Inter-County Industries, Inc., showed its "Security Coin Boxes"; Johnson Fare Box Co. displayed its "Audio-on-Location" equipment.

The whole approach to problems of money once it's in the coin box had significance at the Music Operators of America show too. Each of the four major phonograph manufacturers this year include some type of coin-counting systems in their product. One game manufacturer introduced dual coin box with separate compartments for the operator and location. And the introduction of dollar bill acceptors on coin equipment at both the MOA and NAMA introduces other problems.

Money handling has spawned another whole segment of the coin machine business. Companies such as Brandt Automatic Cashier Co., Hamilton Scale Corp., Standard Change Makers, Inc., and other firms are manufacturing a wide array of equipment, much of it displayed at the recent conventions here.

The Macke Co.

Reamy told his audience, "We've now installed burglar alarms in all buildings at our Philadelphia headquarters. We've put up eight-foot chain-link fences topped with barbed wire.

(Continued on page 85)

JACK MORAN, service school pioneer, is seen here flanked by South Carolina Coin Operators Association, Inc. president H. C. Keels, Jr. (right) and first vice-president Hal J. Shinn, just after Moran had addressed SCCOA on matter of new Atlanta school.

New from you know who:

We've added another Stereo Consolette. It accepts 50¢ pieces and shuts off automatically when Charlie's coin-credit is used up.

New addition to Seeburg's Consolette line: Stereo Consolettes with Audio Control are identified by Model Nos. SCH-3 (for Antique Brown finish, shown above) and SCH-1 (for Chrome finish).

A tiny new Audio Control does the trick.

When Charlie drops in his dime, quarter, or half a buck, the music comes out for his girl and himself . . . and only for them. And when he's had his money's worth in music, the Audio Control shuts off the Consolette . . . even though the phonograph may keep on playing. Only another coin will start the Consolette up again.

So now you're selling what you used to give away! Watch the change pile up for you and your locations.

Seeburg Consolettes offer you a four-year record of *proved* dependability. All models are available in chrome and antique brown finishes, and they play both albums and singles.

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The CMMA—A 35th Anniversary Salute!

How the Oakland Eight Became Eight Hundred

AN ERA ENDS IN CALIFORNIA. George A. Miller, founding president of the CMMA, is presented a retirement remembrance by new association president Henry Leyser as 600 persons at a Los Angeles banquet rise to accord Miller a standing ovation.

THOUGH better known as chaotic incubator of offbeat cults, sects, recording acts and political candidates, California has bred more coin machine associations in the past four decades than any dozen other States.

Best estimates run the total of California associations into the hundreds. The 1930's and 1940's, in particular, present the coin machine historian with a colorful, albeit confusing, patchwork of California operating groups. Here's a paragraph full of examples: The Protective Association of Coin Machine Operators of Los Angeles county, with Joe Orcutt as a prime mover; Long Beach Amusement Games Association; California Amusement Machine Operators Association at Los Angeles (each monthly meeting featured a floorshow); Associated Operators of Los Angeles County, bringing a fellow named Curley Robison into the news; Automatic Music Merchandisers' Assn. of San Francisco; Associated Operators of Los Angeles County; California Amusement Machine Operators Association; California Music Operators Association; Northern California Coin Machine Operators Association; Tri-County Operators' Association at Watsonville; Vending Machine Association of Northern California, and Sid Bloom's Western Vending Machine Operator's Association. Ad infinitum we could go.

All these groups conscientiously and with varying success confronted industry problems. Many came into being to douse brush fires and then disbanded. None claimed statewide representation. Yet the California Music Merchants Association, which meets June 2 in Los Angeles to toast its 35th year, has roots in most of those now-defunct groups.

The search for the headwaters and tributaries of the CMMA takes the curious to San Francisco in the mid-'30's—and then a bit further back and across the Bay. During the 1930's a group called the San Francisco Music Operators Association frequently was invited to dine with the California Music Operators Association, an Oakland organization founded in 1931 with an eight-man nucleus.

It's well known that the Oakland group, undergoing a couple of name changes, was to outlast the many transient trade organizations of the 1930's and 1940's to emerge in the 1950's as the California industry's authoritative voice.

It's also well known that the reason the Oakland group survived and went on to assume the leadership of the California industry was that—among such early Bay Area leaders as H. L. Thompson, H. S. Osbourn, Tony Capers, Fred Newman, Bill Barker and Tony Compagno (among others)—there was George Miller.

MUCH of the history of the CMMA reads like a George Miller biography. (As does the story of the Music Operators of America, of which Miller was founding president.)

Under Miller's leadership as president and managing director, the growing California association took early and aggressive steps to protect the interests of the operator. Usually, as Miller told reporter Paul Zakaras (see story elsewhere, this issue), the association was able to nip potential problems in the bud. Here are some of the challenges faced by the emerging State group in the formative years:

1933—Questionable jobber policies.
1934—"Hot" machines.
1935—National industry awareness.
1937—Public relations.
1938—Unionization.
1939—Location selling.
1940—Phonograph classification and commission schedules.
1944—Wartime business practices of distributors and jobbers that included operation of routes.
1945—Promotion of good will among operators, with full co-operation with respect to location agreements.
1946—Unfair trade practices, cut-throat competition and "unfair and confiscatory" taxes at the municipal and State levels.
1947—Tweens, three-for-a-quarter play.
1948—Working for $8 off the top with a 50-50 split of the remainder.
1949—Keeping locations and battles between unions for jurisdiction over music machines.

On a June night in 1950 the California Music Guild—as the CMMA was then named—held a

(Continued on page 76)

The CMMA and a Man Named Miller

"Taking care of problems before they reach the spectacular stage."

By PAUL ZAKARAS

HAVING lunch with George A. Miller, president emeritus of the California Music Merchants Association, was a prominent law enforcement official of the Bay Area. They were talking about 1940, about the coin industry's attempts to introduce a "video jukebox." The lawman was amazingly well informed.

"No," Miller laughed later, "he isn't a former member of this business. It's rather ironic, in fact, that we first met many years ago when he was working for the FBI and conducting an investigation of me and the CMMA."

George Miller, Tall, dignified, possessor of a lively interest in California politics (numbering among old friends such people as Gov. Pat Brown). He does not look his 70 years, nor does he act like a man who is "semi-retired" from the activities of the power-house association which he founded, to which he has devoted half a lifetime.

"Yes, this is our 35th anniversary," he said, "but do most people know that we started under a different name? The California Music Operators Association, we called it then. It was a small-scale venture at first; there were only eight of us, Oakland operators, back in 1931. We realized that we had mutual interests and we stuck together. Through the years the idea spread until it finally became statewide.

"In the middle '30's we got together and changed our name. California Music Guild was the new title. It seems a bit humorous now to look back on it—our obvious desire to give the association a more dignified sound. But, on the other hand, this was symbolic of one of the central efforts of our association, and the whole industry as well—to present a good image to those outside our industry and to instill pride in those who are part of it.

"Fifteen years ago we changed our name again to the present one. This is a good name, I feel, because it accurately, without pretentions, describes our business group. It shows that we have truly come of age. These days, no one doubts that being a member of the coin machine business in California is something to be proud of.

"I GOT into this industry almost accidentally," Miller recalled. "I had been in the service station tire business. Then my wife's uncle died. I took over the estate to settle it for my wife's aunt. The property included a coin machine route—24 locations in all, some of them on ferry boats. I looked into this route and I thought I saw a future in it, so I bought it for myself.

"We had two types of machines at first," Miller said. "One was a little counter-top type of pin game, the other was some sort of a pianola or nickelodeon. Shortly afterward, however, jukeboxes from Mills and Wurlitzer came out and became the chief items of equipment.

"I remember that business was good, and I was determined to make by part of it grow. I used to collect the nickels from one machine and then run out to buy another one. I gave up the tire business and devoted myself to this new field. I had really no idea what I had got into, but I operated profitably for about three and a half years. Then I sold the route and took over full-time duties as managing director of this association.

"We were all growing then, and the association had much to do. We faced it all with the philosophy that we would best serve our interests by being good businessmen. Therefore, from the earliest days we used to get together to discuss what a good businessman was and to see how we could apply these ideas to the coin field. We decided that four points—service, appearance of place of business, appearance of the operator in

(Continued on page 74)

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GEORGE MILLER HAS TRAVELED. He's seen here visiting Colorado cowtown. From left, Jack Arnold, Byron Rogers, Miller and J. Harry Snodgrass, up from New Mexico.

CMMA and a Man Named Miller

• Continued from page 72

the field and proper presentation of our products to location owners—were the most important aspects of this industry.

"And believe me, selling locations in those days was no picnic. People tend to forget the power radio had in the '30's. Every location had a radio and we were actually competing with it. We had good business logic on our side, however, because we would always explain to the location that our phoographs were a source of income for him and we were steadily able to expand.

"At the time, believe it or not, with direct profits from the machine being the main incentive to the location owner, we would split like this: one-third to the location and two-thirds to the operator. Actually, the way we explained it to the location—and this was part of CMMA's educational service to its members—was that the location received one-third, the operator one-third while the final third went for parts and repair; it was reinvested into the equipment to keep it in first-rate condition.

Of course, as the years went by, the phonograph manufacturers made machines of higher and higher quality and the service costs did diminish. However, this was not the reason for changing the percentage of the split, for the operator's overall cost of doing business had not decreased at all. The split percentages were changed about 1946, shortly after the war, when many new people entered the coin field and competition for locations became fierce.

"The business itself, despite various problems, has continued to thrive and grow. Its membership in our association has risen steadily to the present figure of 800. Eight to 800 in 35 years—it has multiplied a hundredfold. But the main reason for our strength, I would like to stress, does not lie in sheer numbers. It is based primarily on the fact that our people pay dues on a per-machine basis instead of a fixed yearly amount. This system has enabled us to have the operating funds necessary to do the job properly.

"Sometimes these dues run pretty high, but I don't think you'll find one member of the CMMA who doesn't believe that the association is worth every penny of it. Our members realize that an active association, one that is more than just a name, must have financial resources.

"There are no spectacular success we can point to, and this perhaps is the biggest success of all. The fact that CMMA has been able to take care of many problems before they reached the spectacular stage is, I believe, a credit to the foresight and business acumen of the association.

"EVER since we first organized we have been able to maintain a good image here in California. And we have always been able to maintain good relations with State officials. This is something that takes constant work, constant attention. One of our basic philosophies about this has been to keep public officials and legislators informed about our business. We have nothing to hide and we want them to know it. The means we use—the one that has been most effective through the year, is personal contact. As president and managing director of the CMMA it was largely my duty to carry out this part of the association's function. And I must say, I have greatly enjoyed my work. I have met many fine people in all parts of this State. I have got to know them as individuals, and I have been able to make good friends with many of them.

"Such personal contacts and friendships, of course, enabled us to inform these various people about the realities of our business. Because we were able to explain such realities we have usually succeeded, for example, in preventing exorbitant and unreasonable taxes from being levied against California operators. We have also been fortunate enough to be one of the few States in the country where licensing of coin-operated equipment has been left to local governments rather than being assumed by the State.

"Through these personal contacts, through the use for our yearbook, through various banquets that we have sponsored—all of these are activities that have their public relations side—we have been able to acquaint various dignitaries and officials with our industry, and the people in it. Instead of being secretive we have taken pains to keep them informed. The result of this, of course, was visible at lunchtime. That man, as I said, once was investigating us. But now there is no need of this. We are not strangers any more, to be looked upon with suspicion. This, I think, has been our greatest achievement.

"Of course, not everything has gone perfectly for the industry during the past 35 years. We have had our setbacks—like any other business. The greatest setback, I feel, has been the adoption of the practice of lending money to locations. This is now the worst evil in our business and, unfortunately, it continues to grow.

"It started about 1950, no one knows who started it exactly, or why, though it was probably a gimmick to get a location. Since then it has become a widespread practice. It is bad because it puts the operator in an insecure business situation. If he lends money to a bar or tavern, he is betting that the owner is a good businessman, that he will be able to run a profitable bar and that he we will be able to avoid violating some law—serving a minor, staying open after hours, allowing gambling—that might cause him to lose his license. This is a bad business practice for the operator—there is absolutely no reason for him to take such risks.

"The CMMA, which secures legal services in both northern and southern California, has drawn up sample contracts that operators can use in their dealings with locations. This is the only way that the money-lending habit can be stopped. An operator who uses a contract has no need for this loan business. And the sooner he starts to get away from it the better.

"I think acceptance of the contract system is on its way to becoming a widespread reality. There is currently more feeling among operators in favor of contracts than at any previous time. The great majority of CMMA members is attempting to make full use of them. In the next few years we might see the industry take this important step.

"Also, looking to the future, I feel there is a good chance that the jukebox will begin to take a more active and important part in record promotion. Record companies, from what I have been hearing lately, realize that only a narrow portion of their products are given proper exposure on the air and are looking to the jukebox as a way of reaching people with new adult product. This is not a new idea—we have been talking about it for years, but maybe the time for it has finally arrived. It would be a realization of many of our fondest hopes if, through the combined ingenuity of phonograph manufacturers and record companies, this idea becomes a reality in some form. Perhaps it features on some of the new phonographs it is obvious that people are now seriously thinking along these lines.

"Personally, I have always enjoyed my years in this industry. There have been many memorable moments for me. I remember well, for example, the time when the boys from CMMA presented me with the money for my first Cadillac. That was 10 years ago in 1956.

"Perhaps, if I were to single out one thing in my career that has meant most to me, I would recall the time when, after having been named the first president of the Music Operators of America, I returned home to Oakland to find that the CMMA had prepared a testimonial dinner for me. There is no way to describe how deeply honored I was by this gesture," he said. "I am still wearing the ring which was presented to me that evening."

'Fair or Exorbitant'

Public Relations Work of the CMMA

OAKLAND—"We have good laws or bad, fair or exorbitant taxes and license fees in relationship to the amount of attention we pay to public relations," says Gordon H. Garland, public relations counselor for the California Music Merchants Association, recently stated.

CMMA, and earlier its embryonic forerunner around the State, has always carried on an impressive public relations program. Early in the '30's the California Amusement Machine Operators' Association headquarters in the Subway Terminal building in L. A. launched an outright good-will-building plan centered around a weekly series of cartoon contests in the newspaper offering $5,000 in prizes.

Curley Robinson, secretary of the Associated Operators of Los Angeles County, mailed out reprints of a Billboard editorial dealing with mimeo to various businesses and newspapers in 1937. In 1939 a major daily newspaper devoted nearly a full page of publicity to CAMOA efforts and programs.

In the early World War II years AOLAC distributed 2,800 pinball games and 240 jukeboxes to Army outposts, USO clubs and other patriotic and charitable organizations. Additionally, the organization, looking toward postwar problems, protected the locations of 57 members who were serving in the Armed Forces and campaigned slogans that read, "A Job for That Boy When He Comes Home."

In Oakland, the California Music Operators' Association raised $5,437 by raffling off a diamond ring to raise funds with which they purchased three ambulances for the Red Cross. Largely responsible for this public relations achievement were George Miller, Tom Russ, Mrs. Lee Menkes, Joe Silla, H. V. Munson, L. L. Spear, George Delacruz, Purr Winslow, Frank Morgan, Miles Standish, L. H. Stricker and William A. Malick, members of the fund-raising committee.

In 1948, Coin Machine Industries, Inc., awarded a prize of $1,000 to the California Music Operators' Association president George Miller in recognition of his outstanding efforts in creating good will for music operators.

In January, 1950, Miller announced one of the most ambitious public relations programs ever conceived by California coinmen. Immediately, the name of the Oakland-based association

(Continued on page 79)

35 Years of Impatience With 'Discriminatory Foolishness'

CMMA Legislative Efforts

Legislative problems, the driving force behind most organizations of coin machine operators, welded together various diverse trade elements in California during the 1930's. A total of five bills aroused intense response. "Discriminatory foolishness" was the way California coinmen described the measures.

One all-encompassing proposal dealt with "any contrivance, machine, appliance or mechanical device in which a marble or marbles and/or pins are used, and upon which any prize or reward is given or is offered to be paid to the user thereof is guilty of a misdemeanor and shall be punishable. . . ."

A second bill affected all types of vending machines. It was worded in part as ". . . any so-called vending machine or mechanical device for the sale of goods, wares or merchandise, which mechanical device shall deliver one article or quantity of merchandise at one operation of said machine, and other articles or quantities of merchandise at another operation. . . ."

Still a third law would have made it unlawful to own or operate any automatic machine set in motion by depositing a coin or slug. The fourth bill dealt more specifically with slugs and a fifth bill, more general in nature, sought to prohibit pool selling, bookmaking, etc., on pin or marbles machines.

Bob Gans and Morris Burke of the L. A. Gans Co. were in Sacramento lobbying against the above in behalf of coinmen. By the end of 1933 another legislative problem, in the form of a 5¢ per-play tax, had been enacted by the L. A. city counsel, further unified Southern California operators.

Here, both the peanut and gum vendors under the banner of the Western Vending Machine Operators Association and officers of the California Amusement Machine Operators Association united.

By 1936 more than 25 separate trade organizations across the State had been formed and California operators had their first test case victory in court when Arthur Renaud found not guilty by jury on a city ordinance violation concerning claw games.

Los Angeles operators met in June 1937 and reported that thanks to organizational efforts no detrimental legislation had been passed in all the wrangling in Sacramento.

In the late 1930's, an organization was founded called the

(Continued on page 79)

George A. Miller, founder and long-time president of the CMMA and first president of the MOA, has officially retired from his various activities within both associations. He now resides in Sacramento, but frequently visits the Bay Area to see old friends and make occasional appearances on behalf of the CMMA and the MOA. Miller also remains active in a number of civic organizations in Oakland. Miller has served on the Oakland City Planning Commission and has been a member of the Small Business Administrative Committee for Alameda (Oakland) and Contra Costa (San Francisco) counties. He has been a deputy sheriff of Alameda County for a number of years; is currently active in the Baptist Church; is a member of all bodies of the Masonic Fraternity; is the director of Oakland's Boys Clubs and the director of the Oakland Symphony Orchestra. He is also a member of the Oakland Chamber of Commerce and currently heads its Trade Club. Miller is married and has three children, all of whom have families.

Memo

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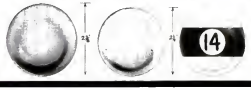

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"Just why do we have trade associations? What are they set up to do? To me the whole idea, the philosophy of a trade association, can be summed up in these three meaningful words: People working together.

"I would no more want to be in a community without a trade association than in a community without churches. Just as churches set the moral environment in which to live and raise a family, so do trade associations set the ethical and economic environment in which to run a business."

—*Paul Blackford*

IT'S 1964, and the MOA is expressing its gratitude to Mr. and Mrs. George Miller. MOA president Cascia, left, is voicing the tribute to the national association's founding president.

CMMA—A 35th Anniversary Salute!

• *Continued from page 72*

banquet in Oakland to honor Miller. He had just been elected MOA president. Eight hundred person attended. In a tribute speech, CMG Vice-President Lee Spear praised President-Treasurer Miller for his dedication to the cause of protecting problems such as those listed above. And Spear reported that the organization boasted 500 members from the Oregon line south to the Kern County line. A division existed in Fresno.

Los Angeles was then outside the direct influence of the CMG, and the issue of where L.A. operators would find trade association happiness wasn't to be settled until 1954. In the meantime the industry in the State was to be shaken almost as violently by play-pricing controversies in the early 1950's as Southern California was by a series of earthquakes in August of 1952. (Which reminds pat operator Oscar Holzhausen out of business.) In the play-price crisis, it was Miller and the California Music Guild to the reseue.

THE major developments in the play-prise incident:

May 1951—Ninety per cent of the operators in a special meeting at Los Angeles indicated they favored switching from nickel play to either dime, three-for-a-quarter or four-for-a-quarter play. Some operators began to change over. For example, George Buckman, of San Diego Music, Inc., changed over a third of his route.

June 1951—Play-change reports indicated that, for example, a $25 to $30 weekly location on nickel play went to $43 on 600 plays the first week after changeover and to $53 the second week, $40 of this in quarters.

August 1951—The California Tavern Owners' Association dropped a dime-play bombshell by warning members that the price increase might be in violation of Office of Price Stabilization guidelines. George Miller traveled to Los Angeles to confer with Ray Adams, CTOA president. Miller stated that dime play was imperative to show a profit in operation. Adams said tavern owners were for dime play if it were legal. There were rumors that Miller with his trip wanted to extend the boundaries of the CMG beyond the existing Bakersfield southern limit. Miller said the CMG wasn't interested in Los Angeles.

August 1951—Miller sent CMG counsel Harrison W. Call to Washington to secure OPS approval for increasing the per-play price of music to a dime.

August 1951—OPS and ops clashed. OPS notified the CMG that the increase to dime play violated Ceiling Price Regulation 34 governing services. Prices were to be frozen after Jan. 25, 19651.

August 1952—The CMG sent a lengthy appeal to the OPS asking that jukebox play prices be DEMORE MORE MORE MORE MORE MORE controlled on the grounds they were in non-essential, voluntary type of entertainment. The petition not only asked for national jukebox play price de-control, but Miller, "The representatives of the California Music Guild are at a loss to know why de-control has not been extended to this industry long before now, when many essentials have skyrocketed in price and no noticeable action has been taken."

January 1953—The industry was de-controlled. Miller said: "When one stops to realize that phonographs cost four times as much as they did some years ago and that phonograph records, labor and everything else connected with the industry has increased 200 per cent to 300 per cent, it is hard to understand why such groups of operators would not take advantage of de-control and immediately put their music business on a paying basis."

The leadership of the CMG in the dime-play controversy was incisive and effective. It may be theorized that it led to extension of the CMG into Southern California. That move came about in this manner.

D. A. Wallach, late in 1950, had founded the Southern California Music Guild, similar in name to the State group but unaffiliated. The SCMG covered Imperial, Los Angeles, Orange, Santa Barbara, Riverside, San Bernardino, San Diego and Ventura counties. Officers of the SCMG were active in the dime-play crisis and co-operated with the Miller efforts.

After the dime-play question passed, a group of Southern California operators met in the Skyroom of Lockheed Air Terminal on June 23, 1953, and debated the entry of the CMG into Los Angeles County. Mrs. E. G. Bryant conducted the meeting. Advocating affiliation with the CMG, which they pointed out "was over 30 years old," were Mrs. Dolores Wykoff, Nick Carter, Walter Hample, and Clayton Ballard. C. C. Wilcox, a member of the Vending Machine Owners' Trade Group, suggested that perhaps Miller was too far away in Oakland to help assist in keeping locations. Carter said the group that Miller would never bring the CMG into the county unless asked to do so.

MILLER was asked to do so. A year after that first discussion meeting most of the existing Los Angeles association had joined the Miller organization, now renamed the California Music Merchants Association. The southern division of the CMMA was formed, with Ben Chemers as business representative. Walter Hample was elected president, and the Southern San Diego division of the CMG had been organized in 1952, with Morris Sarver as president, Noble Craver as vice-president, Stan Conant as secretary, and Tom Farrell as treasurer.)

In explaining the name change in March of 1954, Miller said he thought the name more descriptive of the association's members and activities. "After all, we are merchandising music through the showcase known as the automatic phonograph. The new name better applies to the operators' business."

Earlier that same month, Miller had been elected to a second term as state president and business manager of the Music Operators of America.

In its second election in May of 1955, the Los Angeles division of the CMMA voted in Walter Hample president, Ben Korte vice-president, Irma Bryant secretary, Gabe Orland treasurer and Sam Rickles sergeant-at-arms. The board were elected Pete Pellegrino, Lee Walker, Fred Ross, Henry Bringas, Al Cohn, Tommy Workman and Dean Brown. Clayton Wickett, Fred Ferra, E. J. Locke and Glenn Wolcott were named alternates.

In December of 1955 George Miller announced he would vacate his post as president and general business manager of the California Music Merchants Association to devote his full time to his jobs as president and manager of the Music Operators of America. He remained an official and adviser of the CMMA, however. Miller had served in the State posts since 1932. He had been elected MOA president in 1949.

In fact, Miller continued on as CMMA president, and when the association held its gala 25th anniversary banquet in 1956, Miller presided over a gathering of 1,000 operators and friends.

A Rodney Pantages stageshow highlighted the first statewide banquet and ball of the CMMA held in Los Angeles. The date was Feb. 2, 1957. Honored guests were Clifford E. Risbell, mayor of Oakland; Phil and Barbara Davis; Horace Gil-

(*Continued on page 78*)

The Famous CMMA Contract

And Assorted Other Association Services

LOS ANGELES—The idea of services to association members was in the minds of various groups of California operators who began organizing in the early 1930's. Part of the 1933 bylaws of the Protective Association of Coin Machine Operators of Los Angeles, for example, read: "We favor the group plan of insurance, which covers theft, fire and vandalism, and recommend this type of insurance be investigated and provided the cost of same is not prohibitive, that those members desiring coverage on their machines be provided this insurance at cost."

Perhaps one of the most outstanding association service achievements was that of the California Music Guild's in designing a location contract. As finally formulated the famous contract was supported in repeated court tests.

The landmark three-year contract contained 10 provisions. The operator agreed to supply records and phonograph damaged parts; to establish a provision for the division of gross proceeds resulting from weekly collections; set up a stipulation that allowed the operator to give the proprietor five days' written notice should the location prove undesirable from an operational standpoint; gave the operator automatic renewing privileges unless either party rendered written notice of cancellation; gave the operator the right to assign the contract.

The proprietor agreed to the three-year lease and to guarantee electricity and keep machine connected; to give the operator a specified minimum return for any one week during the lease period; that the equipment remained the sole property of the operator; that no other type of musical apparatus by another operator be installed; to liability for loss, injury or damage to equipment; to pay for damages resulting from the loss of use should machines be out of operation for any prolonged, protective purchaser of his business that they must assume the contract's obligation.

One after another court victories for operators were reported in the early 1950's as the California Music Guild pushed for widespread use of location contracts. In January of 1954 an Oakland court awarded an operator $1,775 of which $1,700 represented the balance due on the contract and $75 was the amount fixed as damages for the time the phonograph was out of operation.

At the same time, vending operators were also finding the use of contracts invaluable and Arch Riddel, executive director of the Cigaret Vendors' Institute of California, cited cases where the California Music Guild contract had held up in court tests.

In 1956 Jerry Wilson and Henry D. Tomlinson, who headed D. J. Music Co. in Oakland, were awarded $1,500 by an Alameda County Municipal Court in a decision handed down by Judge T. L. Foley against Gilbert W. Cook, an Oakland location owner who violated the D.J. contract by going to another phonograph supplier. Thus, a sixth case had been won in California courts on the basis of the association (known by this time as California Music Merchants' Association) contract.

By this time CMMA had moved into another important association-service field. Through negotiations with the Bankers Life Insurance Co. of Des Moines, what was believed to be the first association-backed health insurance program was started.

By disclosing the plan adopted by CMMA which included hospital, medical, doctor, therapy, polio and surgical care at a cost ranging from $3.75 to $8.50 per month, Miller also brought the program to the attention of the Music Operators of America at its March 1955 convention.

CMMA had investigated 18 other plans, Miller disclosed, before settling on the Bankers Life policy. In setting out the details of the plan, Miller pointed out that operators and their employees were eligible for hospital benefit of $14 (up to 70 days); hospital extras up to $300; surgical expenses up to $300; doctor's hospital calls, $3 (70 days); supplementary accident coverage of $300, and polio coverage of $5,000. Dependents under 19 and additional plan were identically covered.

By 1957 CMMA had added life insurance to its association program through Miller's efforts at obtaining a plan underwritten by Metropolitan Life Insurance Co. which again he introduced to MOA at its convention that same year. Under the plan, operators could receive from $2,000 to $5,000 coverage at a small increase in premium.

Increases in allowances for hospitalization, surgery and life insurance benefits have been added from time to time in keeping with rising costs, according to Mrs. Arlene M. Murphy, insurance administrator for CMMA today. As she recently put it, "Do you think that the four members who each received between $1,300 and $2,150 in benefits during 1955 thought they were going to be faced with such costly illnesses?"

In CMMA's tabulations of premium reeeipts and paid claims for the period Jan. 15, 1965, to March 15, 1966, premium receipts were $32,696; hospital and surgical paid claims were $25,355, and $1,000 had been paid in life insurance claims.

The countless services of an association 35 years old were lauded by CMMA Vice-President Walter J. Hemple, of San Fernando, recently. Said Hemple, "I remember only too well when we were having our problems in Los Angeles County that we invited the State presi-

(*Continued on page 79*)

"We know that no other man would have worked so hard day and night as you have without sufficient compensation and with so little appreciation. We do appreciate what you have continuously done for us, George, and we want to thank you sincerely."

—*A letter to George Miller from Walter J. Hemple, president of CMMA's Los Angeles Division, 1960.*

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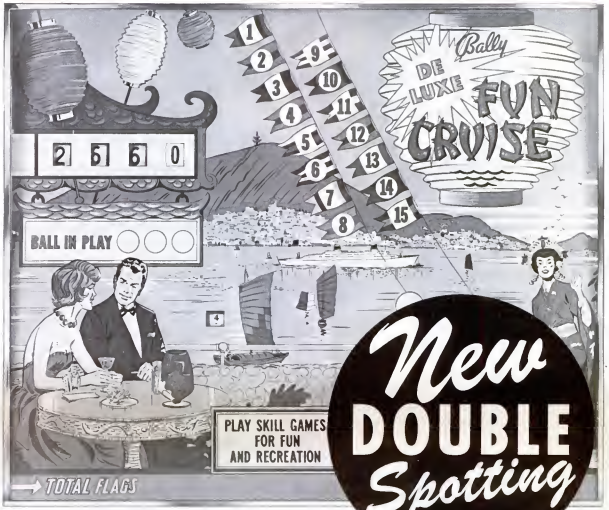

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CMMA's 35th

• *Continued from page 78*

lette, of the Los Angeles division of the California Motor Vehicle Department; Earle E. Baker, Ransom M. Callicott and Eugene Wyman of the Los Angeles City Council. Also on hand were L.A. division President Hample; Joe Silla, CMMA Oakland vice-president and CMMA board chairman; William Black, Bakersfield CMMA president, and Larry Marvin, Sacramento CMMA president. The CMMA was robust and fully represented.

ENOUGH so that when in 1957 the Music Operators Association of Massachusetts launched a fight to remove a $150-per-year-per-machine jukebox tax, the CMMA launched a drive among its members for money to support the New England effort. The national consciousness of George Miller was ever apparent in the CMMA.

Joe Silla, Frank Morgan and Sam Tessler formed a quartet with Miller in 1958 that had been with the CMMA since its beginning. All were re-elected that year to association posts—Miller as president, Silla as vice-president, Morgan and Tessler as directors. Others elected that year were Ralph Love, recording secretary, and directors Larry Marvin, Bud Patton, Wes Elster, William Black, Fritz Althaus, Alex Ferrero, Ben Murillo, Henry Leyser and Ben Stetson.

"Dear Fellows," began Miller's letter of resignation as president of MOA in October 1962. "This is probably the most difficult letter I have ever written in my lifetime and I probably will never write another one like it. . . .

"Music Operators of America has become a part of my life due to the fact that I was one of the founders of the organization and also because I have worked so zealously to elevate the good name of the automatic phonograph industry. . . .

"I tender my resignation . . . with the knowledge that every organization goes through a period of transition, and I believe that MOA has reached this point."

CMMA was soon to reach a similar point. In April of 1963 George Miller was re-elected to his ninth, three-year term as president of the CMMA. It was to be his last term. He resigned as president and managing director of the association in August of 1965 for "health and personal reasons." In doing so he paid tribute to CMMA

(Continued on page 79)

TRAINING TOP PROBLEM FOR IND. VENDOR

WARSAW, Ind.—Charles T. Bertsch of Bertsch Vending here said he favors the training approach of such companies as Vendo where men are brought in for concentrated training on a specific problem rather than complete technical school systems.

"We don't favor sending a man out to Los Angeles to a vending school because we have no certainty he will come back to us," said Bertsch. "Even if he has a family and home here he might decide to sell it and move away entirely. We'd rather send our men to the kind of school Vendo is conducting in different points of the country," he said.

Even the more concentrated approach of factory type schools can present difficulties, according to William Downhouse, service manager at Bertsch. "I went to the school to learn refinements and small details," he said, "but I had to go through so much I was already familiar with." Downhouse explained that one service problem was to dismantle the water tank on a vending machine. "The new fellows didn't know where to begin but I had it out in seconds because I'm experienced. They should have these schools set up on levels and separate the more advanced from the beginning servicemen," Downhouse said.

Bertsch and several of his employees were interested visitors at the resent National Automatic Merchandising Association convention in Chicago.

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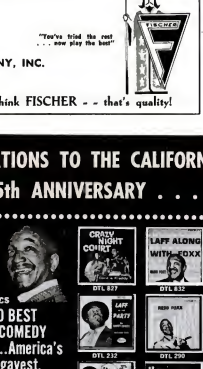

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35 Years of Impatience With 'Discriminatory Foolishness'

• Continued from page 74

Associated Operators of Los Angeles County, Inc. Art Mohr, AOLAC counsel, was in Washington, D. C. on several instances throughout the late 1930's and early World War II years representing the interest of West Coast operators.

Up in San Francisco, the California Music Guild segment found support in a fight against the city's board of supervisors in the person of police chief Michael Riordan, capable attorney, Riordan interpreted city and State laws as regarded "one-ball" games and amusement devices and attempted to clear up the ambiguity of law that did not spell out the number of balls in pin games.

To Riordan's opinion an amusement device was "any machine or device which, upon insertion of a coin, slug or token in any slot or receptacle attached to said machine, may be operated for use as a game, contest or amusement, and which does not contain a pay-off device for the return of slugs, money, checks, or token."

In 1948 Riordan told San Francisco officials that pin games presented no police problem and District Attorney Edmund G. Brown, who had earlier termed "pinball" gaming devices, assailed only the one-balls at a committee hearing.

Three years later counsel for the California Music Guild, Harrison W. Call, declared from Oakland that the organization would "enforce fair trade laws to the letter." Call, in concert with the State Legislature, said the 1913 law had been strengthened to prohibit monopolizing and doing business below cost.

Unified efforts of association members were again successful in the mid 1950's when the newly organized and renamed California Music Merchants Association led by George Meyer worked to establish a new license fee ordinance in Bakersfield. Hailed as a model law, the new rate of $24 per machine above 10 units and $2 per machine for operators selling less than 10 units, was adopted in three California counties and became known as "24-2-1."

A year later CMMA efforts were thrown behind an effort in Oakland to establish a fee based on the over-all gross of the operator rather than single 5 5-per-machine figure which the city sought to increase. Said Miller, "Under current licensing ordinances, few businesses were allowed to gross $30,000 a year and only pay $70 a year license The jukebox operator owned one and operate at least 65 phonographs to gross $30,000, and at a 55 yearly fee must pay $325 in licenses." CMMA, successful in holding the line at $5 per machine in Oakland, continued to press for the gross pre-rated arrangement.

In 1961, a bill that would have imposed a $6.50 per machine annual State tax (Assembly Bill 3068) was tabled, largely through the efforts of CMMA members who made numerous appearances before the State lawmakers in Sacramento.

In the wake of successful campaigns such as this, CMMA was able to tell its members year after year that no adverse legislation had been enacted.

As diversification became a part of coin machine operating business in California, George Miller said, in 1965, "We expect a lot of legislative action on both the State and local levels this year." He also anticipated legislative problems surrounding the 5-cent cigaret tax increase proposed by some State legislators.

Hence, a co-operative arrangement between vending and music operators—a throwback to 1931—now exists in California to combat adverse cigaret legislation.

Insalata to Illinois Bar Counsel Post

CHICAGO—S. John Insalata, contributing editor to the Billboard coin machine department on legislative and labor matters, has been appointed general counsel of the Illinois State Bar Association.

The announcement was made by Anson M. Pinkerton, ISBA executive director. Insalata will reside in Springfield, Ill.

World Wide Hosts Service Session

CHICAGO — Operators and servicemen from 17 firms attended a service school at World Wide Distributing here last week. Mike Stoshus, Seeburg field engineer, conducted the session. Phonographs covered were the new Showcase and other late models.

Companies represented were: Phonograph Service Corp.; Avondale Amusement Co.; M. B. Music; New Bellamy Music; A.A. Swingtime Music Co.; Bluebird Music, Inc.; Triple AAA Music Co.; Wonderful Country of America; Tri-County Music & Novelty Co.; Dixi Amusement Service; South Central Novelty Co.; Apex Amusement, Inc.; Artis-O-Matic Music Co.; Music Vendors; Clover Music Co.; Melody Music Corp.; Eastern Music Co.

Representing World Wide were: Harold Schwartz, Howard Freer, John Neville, Ray Giaconda, Sam Delfino, Manuel Herman and Larnell Green.

'Fair or Exorbitant'

• Continued from page 74

was changed to California Music Guild from its former title, California Music Operators' Association, Inc.

Half - page newspaper advertisements throughout California began promoting CMG and radio and television were employed, too. A weekly half-hour radio program was purchased on Station KROW under a one-year contract. Meanwhile, down in Los Angeles, operators were promoting a songwriting contest to promote themselves and the tune, "Hollywood Polka," with Bill Leuenhagen, well-known L. A. concert-operator, heading up the program.

In 1953; Miller, then president of the Music Operators of America in addition to CMG, championed a combined charity drive for March of Dimes, Heart Fund and the Red Cross. He also advocated using a record with the title strip, Play for the March of Dimes," and told MOA how successful CMG had been in lobbying jukebox-only theaters and other public locations in the State association's own charity drives.

Walter Hample, president of the Los Angeles branch of the State group, inaugurated a "Hit of the Month" promotion to help build publicity for the association in Southern California in 1954.

The same year saw the California Music Guild again change its name to the present title of California Music Merchants' Association and the start of even larger public relations efforts as evidenced by Miller's chairmanship of the Cerebral Palsy drive in Northern California that year.

One year later Los Angeles newspapers featured several stories pointing out the donations of phonographs and equipment to teen-age organizations and other groups through a program that was carried on the L. A. branch of CMMA.

MOA's March of Dimes program in 1955 got a boost in California by way of CMMA's Statewide program of placing signs and placards on phonographs explaining that part of the gross from the machines would go to the charity drive. Jukeboxes even appeared in such unlikely spots as the Hotel Statler lobbies, with papers such as The Oakland Tribune lauding Miller and CMMA.

One of the more famous public relations efforts by CMMA began Feb. 9, 1957, at 7 p.m. when the association sponsored its "Juke Box Derby" to Los Angeles television audiences and TV viewers as far south as San Diego and to the north in the Fresno area.

The show was subsequently changed to "Juke Box Sweepstakes" over a conflict with Peter Potter who had complained that the show's title conflicted with his own program, "Juke Box Jury." However, it was not long until all five divisions of CMMA met in a special session at Bakersfield and on subsequent dates in other cities which led to CMMA's joining Potter in even a greater publicity effort for the association.

With CMMA stickers in every corner of the State plugging the tie-in with the popular Potter TV show, the association's name began to show up on other places such as on the entries in Soap Box Derby events. Leroy Lambert, a Stockton operator and active in the American Legion, was largely responsible for CMMA's tie-in here and later the association moved into public relations efforts with the Junior Olympic League in California, too.

Over the years the CMMA has donated over 100 jukeboxes to churches, military posts, recreation centers and other organizations.

CMMA—A 35th Anniversary Salute!

• Continued from page 78

members Joe Silla, Frank Morgan, Sam Tessler, L. B. McCreary and Roy Clemens. "These people have continuously contributed physically and financially to the association since it was first organized."

In semi-reirement, and as CMMA president emeritus, Miller wrote recently:

"It should not be necessary to mention all of the accomplishments of CMMA, as most of them speak for themselves. It might be pertinent and proper, however, to point out a few of the highlights of the organization.

"For instance, as far back as June 1945, CMMA embarked on its public relations program by contributing the use of motorized equipment to the American Red Cross. This equipment consisted of two station wagons and a small truck, which were completely paid for by the Association.

"Another accomplishment is the defeat of State legislation proposed to licensed phonographs by the State of California on numerous occasions.

"In Northern California, especially, some of the city licenses on a per-machine basis have been replaced by a gross income license, which is far less expensive to the operator and more in line with taxation other businesses — another worthy accomplishment.

"Our great accomplishment is our public relations program whereby representatives of the California Music Merchants Association hold office in the Boys' Clubs, Cerebral Palsy Foundation, the Turks' Club, and many charitable and business organizations such as Chambers of Commerce, the Rotary Club, the Executive Club, 50-50 Club and civic improvement groups, as well as sponsors of Soap Box Derbies. It is through this medium that we have been able to uplift the image of the industry. We have been able to meet, and personally know, city, county and State representatives in many areas through good public relations. I am sure that CMMA will continue along these lines, and I am proud to have had the privilege of being a part of this successful program."

CALIFORNIANS were grateful. The largest crowd ever to turn out in Los Angeles for a coin machine industry function honored George Miller in November of 1965. Presiding over the panegyric was new CMMA President Henry J. Leyser of Oakland. Other members of the CMMA new look were Executive Vice-President Bernie Cafor, North Hollywood and Vice-Presidents Walter Hample, Joe Silla Jr., Ben Murillo and Gabe Orland. Several directors were Fritz Lanhaus, William Black, Russ Catanho, LeRoy Cooks, Burlin James, Clifford Jones, Clyde Love, Wayne Morgan, Bert Parker, Frank Pellegrini, William T. Worthy, Louis Zeiden, and alternates Herman Bied, Joe Tessler and Herbert Pierce. C. G. Silla, aboard from the start, is board chairman emeritus.

"Thirty-five years ago a man by the name of George A. Miller had the foresight and conviction to gather a small nucleus of operators to form an association which is now known as the California Music Merchants Association," Leyser wrote recently. "There should be no doubt in anyone's mind that he could not have achieved what he did during these 35 years years without the help and support of a group of operators who recognized his leadership and the need to unite their voices so that they could be heard. . . .

"George A. Miller, president emeritus, has done more than his share during his term in office, and even now in retirement, to make the operators aware of fluoridation problems to themselves, the industry and the community. Unfortunately too few understand and heed the call.

"However, let us look to the future for even greater accomplishments and successes.

"There are many changes taking place all around us, and if we are able to recognize and take advantage of these changes, we, as a collective group, wake the 'Sleeping Giant' that lies within our dynamic industry, which is synonymous with entertainment, the purest form of medicine for people of all ages."

CMMA Contract

• Continued from page 76

dent and managing director of the California Music Merchants Association to attend a meeting of the operators here in this area. I am proud to say that the very first time we here in Southern California called for assistance from our State association, the representatives of CMMA met the challenge without any hesitation and demonstrated their job well. This is the reason we pay a county license that was reduced more than 50 per cent."

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MOA Launching Regional Push

• Continued from page 70

the term public relations. I think in terms of industry image, which I think is greatly improved in recent years.

"But what is the definition of public relations?" Granger inquired rhetorically. "Even when you define it public relations doesn't mean a damned thing," he said, "because what you're talking about is people. People like Jack Bess and Dick Lumpkin right here in Virginia who are there every time you telephone them ready to go to work.

People like Mossett Holland, and I insist on using Mossett's first name, Claud Smith and K. A. O'Conner and all the people involved with this fine organization here.

"Of our own people with MOA I have to compliment Nick Allen on the unusual judgment and finesse he has continually employs in the delicate and important work he does in Washington and I have mention the sacrifices people like our own President Jimmy Tolisano makes. He wouldn't mention it, but if anyone made a sacrifice in coming here today it is James Tolisano."

Relates Story

Granger, whose background is in public relations, said, "My definition of public relations is helping those who deserve a better reputation or image to gain the image or reputation they deserve." He concluded his emphasis on public relations with a parody of a wealthy man who had never contributed toward public relations and who finally went to heaven. "St. Peter," Granger said, "led the man past all the splendid palaces until finally they came to a little hovel, the most humble and simple house one could imagine.

"This man, while on earth, had never participated in anything of a charitable nature, he didn't know the meaning of public relations or benevolent thought," Granger said. "St. Peter had led him past all the splendid residences and the glistening palaces and after each one the man registered his keen disappointment at not being given a house befitting his own rich life on earth. When they finally stopped at this lowly hovel and St. Peter told the man this was where he would reside, the man turned and said St. Peter had to be kidding."

Granger paused and then related that St. Peter said, "Well, sir, this is where you will live because this is all the material you ever sent us."

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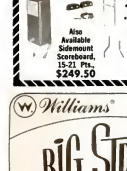

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SCCOA Backs School Plan

• Continued from page 70

of trade figures were on hand during the affair. Some such as Art Daddis, Sol Lipkin, Gene Daddis, George Hinkler, Bob Bear and Dick O'Connor made either the Virginia showing or other regional business sessions in addition to the succesful exhibit here.

Exhibits

Distributors showing equipment were Beach State Trading Co., Columbia (Rowe, Irving Kaye, Bally, Fischer, United Billiards, Chicago Coin, Litton Industries); Wurlitzer Co., (Atlanta: American Shuffleboard Co., Union City, N. J.; Bib Distributing Co., Charlotte, N. C.; Southeastern Vending Distributors, Inc. (Seeburg, All-Tech, Williams, United, Gottlieb Clement); LeSteurgeon Distributing Co., Charlotte, N. C. (Rock-Ola, U. S. Billiards).

During its business session SCCOA members chose Spartanburg as the site of the annual election meeting the weekend of Jan. 21-22. Current officers of SCCOA, in addition to president Keels are Hal J. Shinn, first vice-president: Royce Green Jr., second vice-president; Fred Collins, third vice - president Erby H. Campbell, secretary-treasurer, and A. C. Witt, board chairman. SCCOA's board consists of 15 members elected to one or two-year terms.

A seven-man nominating committee was named consisting of A. L. Witt, Jr., Bamberg; Royce Green Sr., Jerry Palassis, Wade Crow, Horace Andrews and Keels.

Membership approval was gained on selecting red and black as the color for the 1967 SCCOA sticker which are placed on all members' coin-operated equipment across South Carolina as part of the association's public relations efforts.

Pool Law

SCCOA attorney Peter Hyman reported on the current Supreme Court case in South Carolina, Melody Music Co. vs. Sheriff of Richmond County, wherein the association is hoping for a decision on Section C-6, Title 5 and a reversal of a May 31, 1966 State Court's decision which ruled that "A pool table is a pool table is a pool table," in Hyman's words.

Hyman told SCCOA members that their efforts to gain a special category for coin operated pool tables of 3½ feet by 7 feet or less, has every chance of success and that the tax commission office is sympathetic. Hyman pointed out that coin-operated tables would be exempt from the regulations applying to regular billiard parlors," Hyman said, "as they should be. We feel coin-operated pool tables fall in a category with bowling games, shuffle alleys and other coin-operated amusement devices."

Currently in South Carolina billiard locations must furnish an annual $500 insurance bond and are subject to other regulations, such as curfews. This has seriously hampered the operation of coin-operated tables and led to the current Supreme Court case. A ruling here in Columbia is expected very soon.

25-Cent Play

Industry figure Bill Gersh addressed SCCOA on the subject of two plays for 25 cents and sparked considerable discussion both on the floor of the meeting and during recess periods afterward. President Bill Keels Jr. told the membership that he expects to switch to the dual play

(Continued on page 86)

Moviematic—"Flipette" Photo Unit

Moviematic Industries Corp. of Miami has introduced this new portable, coin-operated photograph booth designed to snap a series of 25 pictures in sequence in 11 seconds which, when vended offer the customer a movie illusion. The unit snaps, develops, cuts, stacks and staples the 25 pictures and delivers them to the customer in three minutes. The 1½ by 2⅜-inch photos are taken using strobe lights. Film is in the form of a magazine, each holding 103 flipette booklets. Servicing is simplified by the use of sub assemblies. All wires have disconnect fittings for easy removal of any unit. Unit takes 15 sq. ft. of space. For 50-cent vending, the unit may also be set to snap individual shots. Cabinet is of plywood with formica covering.

MOV Re-Elects Dick Lumpkin

• Continued from page 70

mond; Harry L. Fake, Strasburg; F. D. Colbert, Danville; George Rollo, Newport News; Duke Tyree, Rustburg; William C. Colgate, Chase City; Robert Minor, Richmond; Curtis Connell, Charlottesville; J. E. Conner, Roanoke; Charles Holbrooke, Lynchburg; Harry Lubman, Petersburg.

Following a decision to expand their directors to 19, MOV members elected four new board members to posts. They are Allon Lewis, Waynesboro; John Cameron, Newport News; Jim Donelly, Norfolk; Cecil Roberts, Alexandria.

Next's year's annual convention and trade show date was also set at the meeting with the Wade Hampton Hotel here again chosen as the site and the date set for Nov. 30 through Dec. 2.

MOA Officials

In what was James Tolisano's first official address to a state association since his election as the Music Operators of America convention, the new head of the national organization called for a fresh approach to expansion and diversification in existing locations as an answer to rising operator costs during a period when the number of locations continues to decrease (complete report elsewhere).

MOA executive vice-president director Fred Granger, Jr. outlined MOA's renewed public relations drive, its efforts to enlist one-stop membership, explained that the national organization while continuing to drive for new members will be especially promoting new state associations this year and that it will fully endorse the drive spearheaded by Jack Moran to set up service training centers in the U. S.

MOV members were fully informed of the latest developments in Washington as concerns the copyright question in a feature address by MOA counsel Nicholas Allen who flew in (18) to spend a few hours with the Virginia group before rushing to another appointment.

EYE STOPPER

The Wurlitzer AMERICANA doesn't just sit in a location. It goes to work and helps project its exciting appearance and full stereo sound to every patron who enters for refreshment or relaxation.

Net result? The AMERICANA is setting new records for operators in the money-making department.

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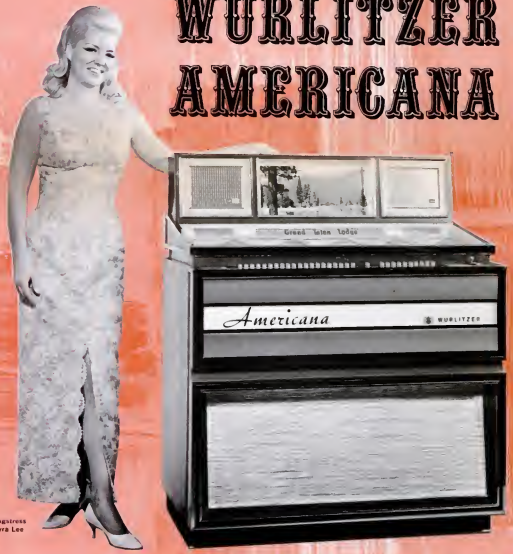

Songstress
Myra Lee

Tolisano MOV Talk

• Continued from page 70

ment is concerned," Tolisano said. "People are going to the outdoors more, they're buying these campers and spending weekends at the lake. All this is affecting the operator and his locations.

"We must develop and expand our present spots," said Tolisano, who has built up a successful operation since coming to Clearwater four years ago from Connecticut. "I don't care what kind they are. We must analyze them, look for different ways to improve our merchandising in them and try entirely new things.

New Locations

"In doing so we can also look for new locations, too, because this is equally important. Let's think about airports, department stores, shopping centers, bowling alleys, resorts, hotels and apartment houses," he said. "I am also very excited about slot car centers as potential locations for a great variety of equipment."

Tolisano, in relating his own experiences, demonstrated that he will be a dynamic MOA leader, one that will enlist response from operators.

"Although I have four employees I still get out on the route myself and look for new things, and this is where I came on the idea of setting equipment in these slot car centers and expanding them into family recreation spots," he said.

25 Pieces

The location he described is in St. Petersburg and is known as "Mini-Car." He originally installed 25 pieces in the shopping center location. "I put in four pool tables and one shuffle alley," he told MOV operators. "In three months I had 25 pieces in there and had tripled the income with really a modest investment."

Mini-Car now has 11 pool tables, seven pin games, four bowlers, three rifles games, one baseball game an auto test machine and, of course, a juke box. From this location he has moved on to similar expansion in other spots he saw were not being completely merchandised to their greatest potential, he said.

"I had a beer and wine spot with a jukebox, shuffle alley and a pool table. There was plenty of room in the place so I suggested the owner let me try some more things," Tolisano said. "I put in two pin games and a 16-foot bowler. These were mostly pieces I had laying around. The investment was minimum," he related, "and again we doubled the gross."

Makes Addition

Tolisano told of another beer and wine place where he had a bowler and a jukebox and more than doubled the income by adding a shuffle alley, a pool table and a pinball game. "You have a tremendous accomplishment in spots like this," he said, "because you've actually placed a location while you've also been losing some as we all do from time to time."

Still another success story concerned a teen spot where Tolisano encouraged the location owner to add a gameroom. "I'd had the spot for two years and all we had in it was one lonely jukebox. The owner liked the idea of a game room and a dining area and I helped finance it," said the new MOA head.

"A soon as he finished it we installed a new jukebox, two pool tables and two pin games. In two years the addition was paid for in full," said Tolisano. "But these things just don't happen. They're a result of analyzing what locations you have, and then getting the most out of your equipment and the potentials of the particular spot."

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Gottlieb Gun Smoke ..	375
Keeney Sportsman	145
Keeney Two-Gun Pin ..	195
Rock-Ola Rifle Gallery	175
Shuffle Gun Gallery ..	175
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Sn. Ray Bandit	175
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Bally Satellite	225
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Bally Wagon Express	345
Bert Lane Merry-Go-Round	345
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Sandy Horse	225
Scientific Boat	225
Stone Age	1,195
Yukon Elephant	225

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Corsair 25, 20 cel. ... $125
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No!1 9 HL, 20 cel. ... 115
No!1 11ML, 11 cel. .. 150
No!1 11S, 13 cel. 215
No!1 225, 25 cel. 325
Rowe 20-70RB, 20 cel. . 175

CANDY VENDERS

Stoner 5 Col. 160	$135
U Select-It 276 cap. .	45
U Select-It 180 cap. .	35
U Select-It Candy Vendor, 5 col.	135
Wurlitzer-Rowe Candy Vendor, 5 col.	345

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Bally 661DS, 460 cup.	995
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Bally 6611, 460 cup ..	995
Bally 772 CN, 230 cup	895
Vendo Vendy Barista .	595
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VENDO ICE CREAM, 20 cel.	$395
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COLOR-SONICS, Inc. has appointed Color-Sonics of Illinois, Inc. as exclusive distributors of its audio-visual, coin-operated theaters. Seen here from left are Color-Sonics of Illinois executives Robert Flink, secretary-treasurer; Ronald Kaghan, vice-president; Miss Nai Bonet, Color-Sonics film actress, and Larry Kaghan, president.

THE BLUEBOOK

Mean Valuation of Used & Reconditioned Coin Machines Dec. 3, 1966

The following average valuations, based on quotations obtained from selected, franchised distributors in key markets throughout the U. S., are published only for the purpose of indicating general trends. For purposes of actual pricing, the following generalizations—except in rare, accidental instances—are unfit for application to any specific buyer-seller situation.

CIGARET VENDERS

Automatic Products

27 Col., 850 Cap.	$295
Smokeshop Starlite 630, 27 Col., 850 Cap.	400
Smokeshop Starlite 850 36 Col., 850 Cap.	495
Smokeshop Bank Mod., 18 Sel., 630 Cap.	295
Smokeshop Bank Mod., 27 Sel., 850 Cap.	575
Smokeshop Slimline V-18 18 Col., 640 Cap.	110
Smokeshop Slimline V-27, 18 Col., 850 Cap.	150
Smokeshop Slimline V-36, 18 Col., 850 Cap.	315
Smokeshop Mod. 900, 9 Col., 900 Cap.	395

Coan Mfg.

U-Select-It 74-MD, 1 Col., 74 Cap., 25/30/35¢ w/o matches	75
U-Select-It 74-APC, 1 Col. 74 Cap., 30/35¢ w/matches	125
U-Select-It, 95-UM 1 Col. 94 Cap., 30/35¢ w/o matches	100
U-Select-It 94-UC, 1-Col. 94 Cap., 30/35¢ w/matches	115
U-Select-It, 116-WM, 1 Col. 116 Cap., w/o matches	125
U-Select-It 116-WC, 1 Col., 116 Cap., w/matches	125

National Vendors

National 750, 7 Col.	60
National 9M, 9 Col., Manual	95
National 11 ML., 11 Col., Manual	110
National 11M, 11 Col., 450 Cap.	120
National 111, 11 Col., 450 Cap.	135
Consolette 20, 20 Col., 670 Cap.	250
Soneliette 20, 20 Col., 670 Cap.	250
Crown 880, Electric, 22 Col., 880 Cap.	275
National 113, 13 Col., 447 Cap.	195
National 222, 22 Col., 616 Cap.	270
Moduline 22M, 22 Col., 616 Cap.	260
Moduline 80M, 20 Col., 650 Cap.	310

Rock-Ola

Caravelle, 20 Col., 800 Cap.	260
Rowe 520, 11 Col., 520 Cap.	50
Comsundet, 11 Col., Elec. Cons., 560 Cap.	55
Ambassador, 11 Col., Cap.	75
Ambassador, 14 Col., 510 Cap.	100
Rowe 20-700, 20 Col., 700 Cap.	150
Rowe 200 Riviera, 20 Col. 800 Cap.	325
Celebrity, 286, Manual, 14 Col., 510 Cap.	235
Celebrity 260, Slec., 20 Col., 800 Cap.	350
Rowe 86R, Manual, 14 Col. 510 Cap.	250

Rowe

Rowe 520, 11 Col., 520 Cap.	50
Comsundet, 11 Col., Elec. Cons., 560 Cap.	55
Ambassador, 11 Col., Cap.	75
Ambassador, 14 Col., 510 Cap.	100
Rowe 20-700, 20 Col., 700 Cap.	150
Rowe 200 Riviera, 20 Col. 800 Cap.	325
Celebrity, 286, Manual, 14 Col., 510 Cap.	235
Celebrity 260, Slec., 20 Col., 800 Cap.	350
Rowe 86R, Manual, 14 Col. 510 Cap.	250

Seeburg Corp.

Seeburg, E-1, 22 Col., 800 Cap.	55
Seeburg E-22, 22 Col., 800 Cap.	100
Modular 4E3, 22 Col., 825 Cap.	200
Seeburg 4E3, 22 Col., 825 Cap.	335
Seeburg/Du Grenier MCC-20, 20 Col. 720 Cap., Console	300
Seeburg/Du Grenier W14T1, 14 Col., 510 Cap.	200
Seeburg/Du Grenier W20T1, 20 Col., 672 Cap.	275
VENDO CORP.	
Classic 30, 30 Sel., 830 Cap.	250
Vendo CAIA Console, 22 Col., 830 Cap.	250
Vendo-Stoner C-23, 15 Col., 520 Cap.	175
Vendo-Stoner, Mod. 428, 11 Col., 428 Cap.	170

Westinghouse

Cigaret Vender	395

NOTE: All quotes for national averaging are based on operative equipment, both "as-is" and "reconditioned." The value of both "as-is" and "reconditioned" equipment varies—sometimes drastically—from market to market due to strictly local conditions. Important variables include transportation costs, labor and parts costs and demand for a particular piece or type of equipment. Therefore, local value will regularly deviate from the national averages published here. Such deviation should be considered the rule rather than the exception.

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Exclusive!...“Play-Me” Records are *only* on the new Rowe AMI Music Merchant...the phonograph that “talks” to your customers, invites 'em up to play. A “first” from Rowe AMI...*original* recordings featuring Rowe “personalities” talking directly to the location's customers. It's professionel, first-class entertainment ..with light, humorous invitations to “come up and play some music.” *Guarenteed* to get additionel play!

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PLUS...you can heve the country's top recording stars promoting more play at your locations...*exclusively* on the “Play-Me” Records. Featuring *the* letest hits by the most populer jukebox artists in every field. They're en easy-to-see bright red color...to help your routeman pick 'em out.

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Theater Operates Vending Units as Patron Service

LOS ANGELES — Just how widely accepted the vending machine business is here can be seen in an independent theater manager who insists on housing several vending machines in his lobby, despite the presence of his own revenue-producing refreshment bar.

He reasons that the vending machines (soft drink and candy-gum) provide "customer service" to his patrons who are unable to reach the refreshment bar during intermission. "Service to the customer," said Nat Levine, executive manager of the Rolling Hills Theater, Torrance, Calif., is more important than losing a few sales at our refreshment counter."

The "customer service" vending machines, maintained by the ABC Vending Corp., Los Angeles, only "steals" about 2 per cent of the theater's refreshment take. A figure low enough, according to Levine, to be able to afford vending machine service for his patrons.

Customer Relations

Levine also believes more independent theaters, especially neighborhood houses, should consider vending machines as a method of improving customer relations. "It's better to lose about 1 or 2 per cent of your refreshment take," he said, "than lose your theater customer because he is unable to receive proper treatment at the refreshment counter. The lack of time between features (intermissions van about three minutes) prevents our service-counter personnel from handling the refreshment buyer."

Being in competition with himself for the refreshment dollar doesn't bother Levine. Inadequate service does. "Since motion pictures are better than ever," Levine said, "the theater managers should strive to woo patrons away from television with a solid 'public relations' program. The vending industry can provide a big lift to the theater's customer relations-service program."

Levine discounts theaters owning machines because of the mechanical factor. At times, he said, servicing the machines can be better handled by the vending company, thus eliminating the need of mechanical personnel to fix an ailing machine.

The Rolling Hills Theater does operate its own cigaret machine because of its low maintenance problem. In fact, Levine sells cigarets in the machines for 35 cents, a nickel less than cigaret machines throughout Torrance.

Torrance, the third largest city in Los Angeles County in population (135,000) has just added a 2-cent cigaret tax.

"By not charging the extra nickel in our cigaret machine," Levine said, "we provide still another customer service.

MONY Retains Key Execs in Annual Vote

NEW YORK—The entire executive board of Music Operators of New York was returned to office at the association's annual meeting Tuesday (22). Also, the more than 40 operators attending elected eight members to the board of directors.

Preceding the elections, MONY attorney Carl Blatt presented a report on current litigation facing the organization and advised members of possible violations of jukebox exemption clause of the performing rights societies copyright law. Blatt told operators that bars and restaurants requiring an admissions fee at the door are subject to the collection of royalty charges by ASCAP, BMI and SESAC.

Blatt advised them that where as "Go-Go cabarets," and jukeboxes serve as the entertainment, the operator should try to convince them to charge a minimum rather than a door fee. "If the patron is not charged for entering and using the jukebox, it is not considered a public performance for profit and no royalty fee can be collected," Blatt said.

In the election, all four incumbents ran unopposed. Retaining their positions are Al Denver, president; George Holtzman, vice-president; Bill Kobler, secretary, and Gil Sonin, treasurer. New to the board of directors are Ben Rubin of Broadway Music and Albert Herman (Herman Automatic Music). Other directors returning to the board for another year are Doc Shapiro, Shapiro Music; Irving Fleischel, Janes Music; David Sachs, Union Vending; Leonard Block, Melody Amusement; Albert Arnold, Empire; and Mervyn Siskind, Master Automatic.

During the meeting Ben Chicofsky, MONY general manager, announced the new Manpower Training jukebox mechanics school will have a revised syllabus. "Last term the class concentrated heavily on electronics," Chicofsky said. "We learned since then that a thorough knowledge of mechanics is more important in jukebox servicing and we've changed the curriculum accordingly. Twelve students are in the second class.

Vancouver, B. C.

• *Continued from page 68*

pleased he and his partner were with the increased variety of product now being offered, said, "You have to remember that we pay a 45 per cent duty on import merchandise here in Canada and that our dollar is worth only 92 cents in American currency. This makes bulk vending a little different than it is in the U. S.," he said.

Land and Baldwin reported that Batman items had enjoyed much success in their part of Canada and that currently their best item was the Go Go rings. They especially praised Leaf, Karl Guggenheim and Penny King among manufacturers who were now offering interesting varieties of bulk items.

Larger machine capacities is another factor the Dale Distributing, Ltd., owners have welcomed. Distributors for Oak in British Columbia and the surrounding area, they have found that the Vista cabinet with capacity for 40 pounds of wrapped gum has been a boon for operators. Many such men have long routes stretching across vast reaches of Canada.

Both men also were fans of cashew nuts, pens and postcards. "We have found bars and service stations to be good sites for cashew and nut machines," Baldwin said.

Charlotte, N. C.

• *Continued from page 68*

hurting the 10-cent business considerably. Our 10-cent vending is off considerably from last year. The market's there, but it's not being exploited to its full potential."

Sam Roberts of Knoxville, Tenn., offers a dissenting view. "I have only been in it three years, but every year my 10-cent business increases." He has about 2,000 10-cent machines on location.

"The merchandising makes the difference. If you get an item that doesn't move, you shift it to another location. It is more or less a fad type of field. I like the fad items myself. Whatever fad comes along will double your sales. Rings and jewelry will always go, but you need the fad to boost sales."

West Coast

• *Continued from page 69*

larly variety stores and markets. He had no experience with Green Hornet for he never stocked them. Arguelles, a veteran operator, attributes the drop in dime sales to some extent to the winter months. Right now, he is using some former dime items in mixes or putting them in 5-cent machines.

Bill Coombs, who serves a wide territory from his headquarters in the Simi Valley, emphasized that the spurt in sales of 10-cent items depends entirely upon their popularity. He uses a dime machine in just about every location and the going product now is Superballs. The life of a hot item, according to Coombs, is about six weeks. Of course, there were exceptions, for the Trolls lasted about three months and Batman was alive and kicking for almost the same length of time.

Coombs services on a three-week schedule and he likes to see an item going strong for at least three trips or more.

St. Louis

• *Continued from page 69*

engaging in a gutter fight on price."

"We need to get away from the kind of items such as we had this summer where our customers here at Central didn't know whether to make them 10-cent or 5-cent merchandise. The question existed on any number of items," Veatch said, "and there shouldn't be any question if an item has intrinsic value built into it."

Mr. Operator! You and the location cannot afford 10c play any longer!

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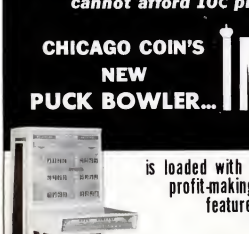

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Security Hot Topic in Business Meets, Exhibits

• Continued from page 70

We've installed floodlights, posted guards and even employ dogs on our premises," he said. Other security measures at the Macke Co. are inside-outside bells, closed-circuit photo electric cells to trip off alarms, conductive tape on windows and doors, floormat buttons in case of holdups and an enunciator sound system that silently notifies the local police control in a manner inaudible to the intruder.

"In our trucks," Reamy explained, "we have metal grates in back of the driver. Our safes are bolted to the floor. Currency is kept in special magazines which are placed inside the safes on the trucks," he said, "and our trucks are wired with alarms, even to micro-leaf switches on the windows."

And if they still break in at the Macke Co.

Reamy told of one gang that hit the company twice. "Once they cut through the driver's fence and were scared off when a burglar alarm was tripped on the first floor. They returned," said Reamy, "and cut the telephone line thinking this would foil us. It didn't," Reamy said. He also told of the "Bolt Cutter Bandits" who were snipping off the padlocks on the back of the Macke Co. trucks.

"These guys were nervy," said Reamy. "Only a fool would ring but they calculated on the few seconds necessary to get inside and make off with the currency magazines. It forced us to re-evaluate our in-truck storage plan for magazines," Reamy said, indicating he had solved this security problem, too.

"Snatch Lock"

Glenn spoke on internal security at Illinois Bell Telephone where "employee defalcation" is a problem his company tries to solve before it occurs. "We screen all applicants, check their school records and look for abnormal behavior patterns," Glenn told his audience.

Although telephone company collectors do not handle coins directly and collect only the sealed coin box in the lower section of the pay phones, the introduction of security coin boxes by companies such as Inter-County Industries, Inc., and other income totalizing mechanisms now introduced, make much of Glenn's procedures applicable in the coin machine industry.

"Where we suspect defalcation we often put marked coins in given telephones," Glenn said. "We also will follow collectors who might not replace the sealed boxes with empty ones and return later in the day for the loose change that's accumulated in the bottom housing where the box should be."

Glenn also explained the use of a special "Snatch Lock," developed for Illinois Bell by Western Electric. "This is a 27-6 lock we use in place of our 10-G mechanism in the upper housing. If a key is inserted and turned to the 4 o'clock position a springloaded lever jams across from the right side, trapping or snatching the key so it cannot be removed," he said. He went on to explain that a hole had to be drilled in the housing and a wire is snaked in to retrieve the key.

Stolen Trailers

The problems of pilferage, vandalism and route thievery seemed almost pale when Commander William Murphy told the audience about the theft of cargo trailers. "In one year we had between 80 and 100 trailers stolen off company lots," he said. "These weren't trailers stolen wholesale for a load," he repeated, to emphasize the enormity of the problem.

His explanation of how the problem was solved again had application for vending and music companies. "We encouraged the trucking companies to organize. Immediately when a trailer was accepted stolen we called various companies. Each company then called three others. Most of these companies have radios," Murphy said, "and it pyramids until maybe 4,800 drivers know the description of the trailer. In this way we recovered nearly all of them in time to save the syndicate."

R. W. Funk, NAMA legislative counselor, also addressed the gathering and warned the audience that association surveys showed that less than half the member companies have security procedures and internal security checks. "Only 41 per cent employ some form of key and lock security," he said.

Manufacturers

For those who didn't grasp the grim message at the seminar, exhibits at McCormick Place reemphasized the security problem facing today's coin machine industry.

Delta-Soar's machine burglar alarm, recommended for jukeboxes, pin games and all vending machines, features fully transistorized mechanism, battery operation, a mechanical time delay for service periods and requires no installation tools.

Inter-County Industries, Inc., displayed its secret-entry boxes available in king and regular size to fit any coin-operated machines. They feature two locks. One secures the box in the machine and routemen have only the key to open the box. The other lock secures the box itself, and it can only be opened in the counting location room. Boxes can be coded as to routes and contents, must match the lock on the door's check accompanying each box removed from its individual machine.

Johnson Coin Bank introduced its portable hand-operated on-location coin counter with a register memory. Measuring 11½ inches high, 9½ inches deep, 9 inches wide and weighing less than 19 pounds, the machine delivers a printed record with a receipt for the location owner of the exact collection total.

Rock-Ola's sealed "Automatic Coin Counter," Wurlitzer's "CashRak," Rowe's Model MAB "Money Meter," and Seeburg's "Print-Out Income Totalizer" all represent individual approaches phonograph manufacturers have taken in the cash security direction.

Wis. Operator Starts Strong

MENOMONEE FALLS, Wis. —An appliance dealer who took to coin machine operating with natural ease aptly characterizes Jerry Engle, who with his wife Joyce, son Craig, and daughter Margie, is basking in new Falls Vending Co. operation here a family affair.

Engle, who spent 20 years in the appliance field, recently made an installation at Master Lock Co. in Milwaukee. His experience in realizing the value of neat-appearing merchandise was valuable in aiding Master Lock on the series of Rowe Celebrity venders Engle is using in the plant site location. His appreciation of service was equally valuable.

As Engle put it, "Here is a company which wants to be second to none in creating ideal working conditions for employees." Believing he had something in common with Master Lock, Engle further stated, "I want to provide a service second to none."

Rowe regional sales manager Paul Huebsch spoke of vending newcomer Engle in glowing terms when he said, "He's a hard worker, always on the go." Apparently Master Lock Co. was favorably impressed, too, as Engle nailed down the important account.

DIGNITARIES at recent meeting of the North Carolina Coin Machine Operators Association included, from left, Association first vice-president A. M. Fleishman, North Carolina Secretary of State Thad Eure, MOA national membership chairman Jack Bess and Julius Nelson, secretary-treasurer of the NCCOA.

Coinmen In The News

CHARLOTTE, N. C.

An excellent turnout of operators and route servicemen attended a Rock-Ola Service School conducted by Bill Findley at Le-Sourgeon Dist. Co. here recently. Among those attending were: **Moss Phillips**, Aldridge Music, Crossnore; **John Tiagen**, Smith Vending, Burlington; **E. D. Evans**, Triangle Amusement, Durham; **J. F. Wallas**, Wallas Company, Asheville; **Robert C. Isgett**, Bob's Music Co., Winston-Salem; **R. D. Jefferies**, Raleigh; **Sonny Pierce**, Pierce Music Co., Raleigh; **Bob Howard**, Jacksonville; **Arthur Schwink, Bobby Gainey, Mervin Smith, Joe Melvin, Julius Nelson, Vemco Co.**, Fayetteville; **C. L. Johnson**, Rosemary Amusement, Rock Hill, S. C.; **D. E. Padgett**, Music Vendors, Jacksonville; **Mr. and Mrs. R. L. Anderson**, Lancaster, S. C.; **C. M. Harrison**, Darlington; **E. C. Warren Deague**, Hickory; **J. E. Conner**, Dixie Novelty, Hickory; **J. M. Flowe, Whitley Thomas, Larry Stewart, Joe Hanley**, Greenwood Music Co., Greenwood; **George A. Kinlaw**, George Music Co., Fayetteville; **Rupert Haire**, Salemburg; **Edris C. Johnson**, Charlotte; **Willie Mae Gordon**, Charlotte; **Richard Kraciuk, Richard's Music Co.**, Durham; **Raymond and R. A. Sharp Sr., Durham; Fred Collins Jr.**, Greenville; **Everett Smith**, Mt. Airy; **Bradley Addis** Greenville; **Mrs. M. E. Dabney**, Charlotte.

KANSAS CITY, MO.

An interesting twist on diversification was recently carried out by Floyd Evers over at Bird Music Distributors in Manhattan. "We've noticed a lot of vending-operators starting to buy jukeboxes," Floyd reported.

There's no reason why diversification, which usually works in the direction of introducing music-games operators going into vending, can't work the other way and Floyd is discovering this.

"I guess it's a competitive thing," reasoned Floyd. "There is a vending concern has a location that wants all its services from one company but it says something for the value of music service, too," Evers pointed out.

Right now Bird Music is having excellent business on the new Rock-Ola models which it introduced during an open house not long ago.

Floyd also says Mr. and Mrs. A. L. Praeil have been on the Rock-Ola tour of the Middle East and that the Bird Bossman is looking forward to MOA and NAMA in Chicago this month.

Over at Sutherland Dist., Jack Salley also got off on the subject of vending companies into music and reported that he recently sold two Seeburg phonographs to a vending operator out in mid-Missouri.

In this case, Jack indicated that the operator, although primarily engaged in vending, has gotten into background music. This led to servicing locations with phonographs, too.

"We've had some vending companies getting into background music," Jack offered, as further evidence of the fine-row route in modern coin machine diversification.

Jack saying that the new Seeburg phonograph is getting wonderful acceptance in Sutherland territory after a very successful one-day open house showing here at the Hilton Inn. Showings were also conducted at the Joplin and Wichita branches.

Len Kennard was just in from the Seeburg factory, Jack reports, to assist in the weekly service schools conducted at the branch here. Some 20 operators and route servicemen were in for this particular session dealing with ache-

(Continued on page 86)

Wurlitzer's Earnings Up

CHICAGO — Wurlitzer Co. sales for the second quarter (July, August and September) increased $76,915, according to figures released this week by R. C. Rolfing, chairman of the board and president. This year's figure was $11,885,605 compared with $11,808,690 last year. Second quarter net earnings were $201,555 equal to 17 cents per share on 1,210,250 shares of common stock. This compares with net earnings of $487,830 or 40 cents per share last year.

Sales for April to September inclusive were $21,927,120 compared with $20,783,289 last year, which is a 5.5 per cent increase. Net earnings for this six months period were $281,640 equal to 23 cents per share on 1,210,250 shares of common stock. This compares with net earnings of $481,180 or 40 cents per share after adjustments for the same period last year.

Showcase Bows in KC

KANSAS CITY—Sutherland Distributing Company's recent kickoff of Seeburg Showcase premiere included one for Missouri and Kansas operators at Hilton Inn here. Addressing the assemblage from the Seeburg factory were Ed Blankenbeckler and Ed Claffey. Representing Sutherland were Bill Sutherland, of the Okla. City branch, Bill Martin and host Dave Sutherland.

Missourians journeying in for the showing included: Chet Troyer, Troyer Music Co., St. Joseph, Deb Dockery, D&D Music Co., Missouri City, A. J. Hilbrenner, Hilbrenner Coin Equipment Co., Waverly. Charles Lammers, C&W Music Co., Boonville, Ed Wolet, Wolet Music Co., Sweet Springs, Ted Nixon, Tarkio, Charles Carlton, Modern Music, Springfield, Walter Cobb, Acme Music, St. Joseph, Art Kinney, K&W Amusement, Springfield, Orville Greiner, Rhapsody Music Co., St. Joseph, S. R. "Bus" Sutter, Union Amusement, Lexington, Bill Canady, B. C. Amusement, Sunrise Beach, Bill Taylor, Melody Music, St. Joseph and local operators Charlie Bengimina, B&G Amusement, John Allen, A&W Music Co., Don Winninghan, DAW Vending Co., Lloyd Harlow, Harlow Music Co., Glen Bilbrey, B&B Vending Co., Don Baker, K. C. Music, Bob Gilbert, Jr., Gilbert Amusement and Phil Davis, Phil's Music Co.

From the Jayhawk State side the list included: Joe Nash, Knox Amusement, Bethel, Chuck Merillot, Jayhawk Amusement, Topeka, Gene Knechet, Knechet Vending, Paola, Lucky Music, Merriam, Jerry Leonard, Triple "L" Oil Co., Eldorado, Leonard Rommelfanger, Garnett, Tony Brull, Acme Music Co., Atchison, John Emrick, John's Novelty Co., Lawrence, Dave Garretson, Daves Vendor, Topeka, Jim McDonald, College Music Co., Emporia, John Plumb, Capitol Music Co., Topeka and from Kansas City, Kan. Jack McCord, A&J Amusement, Jack Mouse, Intercity Music Co., Howard Trowbridge, Coin-O-Mat Co. and Bill Jackson, Kansas Amusement Co.

Ohio City Laws Being Studied

YOUNGSTOWN, Ohio.—An ordinance that would place a $25 license fee on the first jukebox or similar device and a $10 fee on each additional machine is now under study by a city council committee here. The study was proposed by councilman Jack Hunter.

Another proposal by councilman James Pastore, establishing a $250 fee for the first piece of equipment and $5 for each additional unit, is also under study. These moves follow the local court's ruling that an ordinance passed in 1965 for a $1,500 fee scheduled for first machine ($3 for each additional machine) was "confiscatory."

The Merrimac LP's

LOS ANGELES — Merrimac Music Industries, Ltd., newest entry as a producer of stereo 7-inch Little LP's for jukebox operators, has announced the 30 following titles would be available through distributors and one-stops:

Al Herbert & Iguana Brass R-1; Al Herbert & Iguana Brass R-2; Million Dollar Violins—Raoul Moreno Conducting R-3; Medley: Fred Astaire With David Rose Orchestra R-4; Ray McKenzie & Orchestra R-15; Million Dollar Violins—Raoul Moreno Conducting R-6; Carol Lawrence R-7; Francis Bay & the Brussels World Fair Orchestra R-8; Million Dollar Violins—Raoul Moreno Conducting R-9; Ink Spots R-10.

Others: Francis Bay & Brussel's World Fair Orchestra R-11; Million Dollar Violins — Raoul Moreno Conducting R-12; The Hi-Lo's R-13; Charlie Barnet & Orchestra R-14; Million Dollar Violins R-15; Andre Kostelanetz R-16; "King" Henderson & Orchestra R-17; Million Dollar Violins R-18; Billy Daniels R-19; Francis Bay & Orchestra R-20.

Still more: "Million Dollar Violins R-21; Pete Jolly & Friends R-22; Mel Halvert & Orchestra R-23; Nick Carras & Orchestra R-24; Mel Torme R-25; Ray Eberle R-26; Nick Carras & Orchestra R-27; Enzio Stuarti R-28; Mugsy Spanier & His Dixieland Band R-29; Dick Haymes R-30.

Color-Sonics Names Schwartz

NEW YORK — Henry Schwartz, a 39-year-old engineer and major stockholder with Color-Sonics, was namer chief operational officer of the company this week, replacing Executive Vice-President Stanley Green.

Schwartz, who designed Color-Sonics' present unit now in distribution in major U. S. cities, will be responsible for all phases of the company's program, it was announced. A company source stated that Green had tendered his resignation "to devote more time to other interests."

Say You Saw It in Billboard

SCCOA Backs School Plan

• Continued from page 80

for a quarter "Right after the first of the year."

But other members both publicly and privately registered comments that gave the impression such a move to hike play fees was something that would have to be given careful study. "What about a single selection? This would mean our teen spots would have to play two songs since we would no longer have dime coin chutes?" one operator asked.

Still other operators questioned whether the economic conditions in South Carolina could be compared to metropolitan sections such as Miami, where two plays for 25 cents is reportedly successful. Said one member privately, "Take a spot where my route table is doing all the business in the place and the juke box takes in only 10 or 5 per week. How can I tell the location owner I'm going to this higher deal?"

Another member questioned the widespread publicity of a hike in play prices prior to a firm agreement concerning the royalty question now pending in congressional hearings.

Coinmen In The News

• Continued from page 85

matics of various Seeburg vending machines.

Dave Sutherland just back from a weekend at Lodge of the Four Seasons where Missouri vending operators gathered for a state convention. With Dave, **Bill Litzinger**, manager of the Joplin branch.

Another returnee from a trip is **Harry Silverberg** at W.B. Music. Harry and wife Rose were on a jaunt to the Far East, following W.B.'s phonograph showing at Executive Inn here.

Harry infoing the sad news that veteran Seeburg distributor **Bill Betz** is back in the hospital over in St. Louis. Bill, from whence the name "W.B." Music originated when Harry and Mr. Betz became associated several years back, has been in bad health since retiring from the St. Louis operation.

John Balk reporting that his son, Murray, received a chipped bone in the opening kickoff game for Shawnee Mission High School this fall. Murray, who hopes the injury won't sideline him too long, plays guard.

John also has another athletically inclined youngster in his son, **Dennis**, who attends Old Mission Junior High Dennis is on the wrestling team and also competes in diving.

John Balk Jr., another son attending North High where he is a senior this year, is more inclined toward drama, the veteran Wurlitzer distributor said. John Jr. has been in productions by a part in a school play.

John also reported that he just recently played host to Wurlitzer's Ralph Cragen, who was visiting the branch on a swing through the Midwest.

One of the busiest guys around town is operator **Vern Elliot** at Elliot Distributors. "Vending is a seasonable thing," Dave opinioned. "The coffee season is past, the candy season is here, it's just been one of the busiest falls I've ever seen," said Dave, who wasn't kidding. Dave always makes the vending conventions and rarely missed him down at the Lodge of the Four Seasons get-together.

EARL PAIGE

DENVER

. . . Important news recently was the purchase of the routes formerly operated by Walter Roberts by Denver op Bob Rothberg, of Continental Music Co., from Ed Salsbury and his operating partner, **Don Akins**, report that bulk vending operations have been sold substantially to take up the slack which has come from removal of the phonograph collections. . . . Veteran operator **Johnny Kolaric** of Skyline Music Co., Lakewood, has been appointed Scopitone distributor for the Denver area—a real feather in Knight's cap. **Charlie Cousins**, of Cousins Music Co., in the Denver Five Points area has completed construction of a new, attractive home in the Denver suburb. . . . **Chuck Morrison Jr.**, son of the veteran Leadville, Colo., operator, surprised the local gentry recently when he enrolled in **Jack Moran's** school for coin-machine mechanics, graduated with honors, and returned to Leadville to give his father a lift on the routes! Moran's Coin Machine Institute, incidentally, is operating with a student body of 18 at present. . . . A third generation member of the coin-machine fraternity in Denver is **Jim Bernard**, whose grandfather, **Tom Bern**, was one of the first full-scale phonograph operators in the State's history. The older Bern, retired, still lives in Denver. . . . Recent vacationers were **Bob Paulson**, and **John Schisler**, both of Draco Sales staff. Both took Colorado fishing-ground vacations, and reported full creels every day. . . . Happy over a complete remodeling job in offices, shop and showroom are **Marshall Pack, Dan Keys, Sam Keys**, and **Jack Hackett.** The long-drawn-out remodeling program followed serious flood damage which occurred in Denver's $50,000,000 drenching last year.

In Denver, celebrating a birthday, and buying a truckload of games and phonographs, was **George Abouseleman**, of Sun Music Company, in Bernalillo, N. M. Abouseleman reported volume in his New Mexico territory, near Albuquerque, holding up well through 1966. . . . **Gus Brown**, who has been a salesman with numerous Denver phonograph distributors for many years, has joined the staff of Struve Distributing Company, Seeburg distributors in Denver. His son, **Gus Brown Jr.**, is a full-fledged operator, who began in the field while still a college student, and who gets excellent advice from Gus, Senior. . . . More intelligence from **Chuck Morrison Jr.** informs that there will be no "aching backs" in his Leadville operations, since Morrison bought a new hydraulic lift which can handle 1000-pound loads with ease. . . . A new operator to enter the ranks recently is **Louie H. McClung**, who has launched L & D Music Co., in Yuma, Colo. . . . An operator who is making the summer season pay both ways is **Bill Burbank**, of Montrose Music Company, Montrose, Colo. Burbank owns a popular dude ranch, a few miles from the town, which provides fishing, swimming, camping, horseback riding, and the usual pattern.

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ALBUM REVIEWS

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SPOTLIGHT PICK

Pop LP Spotlights are those albums with sufficient sales potential, in the opinion of Billboard's Review Panel, to achieve a listing on Billboard's Top LP's charts. Spotlight winners in other categories are selected on the basis of their potential to become top sellers in their respective areas.

POP SPOTLIGHT

Original Broadway Cast. Columbia KOL 6020 (M); KOS 3020 (S)

The new Bernstein musical is enhanced by the presence of the three stars, Barbara Harris, Larry Hyden and Alan Alda. The score itself is strong within the context of the show. Sales should be guaranteed on the success of the Broadway run. Eddie Sauters' arrangements are extremely well done.

POP SPOTLIGHT

S. R. O.
Herb Alpert & the Tijuana Brass. A&M LP 119 (M); SP 4119 (S)

Well tilled from their concert attendances, the exciting group heve another No. 1 album here with the spotlight on their current hit "Meme." Also featured are their recent hits "The Work Song" and "Flamingo" for added sales strength. "Don't Go Breaking My Heart" and "The Wall Street Rag" are standouts.

POP SPOTLIGHT

WINCHESTER CATHEDRAL
New Vaudeville Band. Fontana MGF 27560 (M); SRF 67560 (S)

Having gone over the million mark with their single, the title tune, cnentive Britisher Geoff Stephens and his New Vaudeville Band should meet with equal success on the LP chart. Natural follow-ups, done in the same vein include "A Nightingale Sang in Berkeley Square," "Whispering" and "Tap Your Feet," Bo-do-de-o-do!

POP SPOTLIGHT

THE TEMPTATIONS GREATEST HITS
Gordy 919 (M)

All of their hits under one cover make this a hot contender for the top of the LP chart. With "Ain't Too Proud to Beg," "Since I Lost My Baby" and "Beauty Is Only Skin Deep" included, this one can't help being a sales blockbuster.

POP SPOTLIGHT

CHANGES
Johnny Rivers. Imperial LP-9334 (M); LP-12334 (S)

With his smash single "Poor Side of Town" included on the album, Johnny Rivers has come up with a winning album. Its secret is warmth and understanding of lyric content. An example is his unusual classic treatment of "California Dreaming." He adds a fresh new dimension to such pop hits as "Cast Your Fate to the Wind" and "Days of Wine and Roses."

POP SPOTLIGHT

BORN A WOMAN
Sandy Posey. MGM E-4418 (M); SE-4418 (S)

Based on her smash, "Born a Woman," Sandy Posey has hit the winner's circle with this album. Ballads are Miss Posey's cup of tea and she fills them with a tender, emotion-packed voice. The album should have no trouble neering the top of the charts.

POP SPOTLIGHT

ANIMALISM
The Animals. MGM E-4414 (M); SE-4414 (S)

The dressing sinner of the Animal's name insures this album of a high position on the charts. The group's feeling for the soul sound its evident in such standout performances as "Goin' Down Slow" and Donovan's "Hey, Gyp." This could be one of their biggest LP's to date.

POP SPOTLIGHT

THE HORN MEETS "THE HORNET"
Al Hirt. RCA Victor LPM-3716 (M); LSP-3716 (S)

And what a meeting it is! Trumpeter Hirt goes the distance with a solid workout on this ingredient that can't miss. The show starts swinging with his current single "Green Horned Theme" and moves through "Get Smart," "The Monkees" and "T.H.E. Cat," making this a top commercial package.

POP SPOTLIGHT

FEELIN' SO GOOD
Willie Bobo. Verve V-8669 (M); VS-8669 (S)

Bobo has assembled a blockbuster program that generates excitement from start to finish. The Latin-jazz arrangements are especially effective on recent pop hits "Sunshine Superman," "I'll Red Riding Hood" and "Lenny," enhanced by a chorus shouting in the background. Good programming here, which should stimulate sales.

POP SPOTLIGHT

PETER AND GORDON SING AND PLAY THE HITS OF NASHVILLE TENNESSEE
Capitol DT 2430 (M); ST 2430 (S)

With their Liverpool sound of Lady Godiva currently riding up the Hot 100, the duo takes on the colors of Nashville. Included in this two world combination standouts are "The Race Is On," "I've Got a Tiger By the Tail" and "In So Lonesome I could Cry" a natural for both markets.

POP SPOTLIGHT

CHAD MITCHELL—HIMSELF
Warner Bros. W-1667 (M); WS-1667 (S)

Chad Mitchell excels in this unusual and well-balanced program. A powerful performance of "The Other Side of This Life" introduces the singer as a solo and leads the way through moving arrangements of "Ballad of Spring Fever" and Donovan's tender "Girl of Dawn." His interpretation of Jacques Brel's "Marieka" is a standout.

POP SPOTLIGHT

COMMAND PERFORMANCES
Doc Severinsen. Command RS 904 SD (S)

The brilliance of Doc Severinsen's trumpet rings throughout this Command package as he masterly performs standards ranging from an exciting "When the Saints Come Marching In" to a soft, sensitive "Memories." Volume 2 in the album is indeed a command performance for Severinsen's musical dexterity is in full display.

POP SPOTLIGHT

WHY PICK ON ME / SOMETIMES GOOD GUYS DON'T WEAR WHITE
The Standells. Tower T 5044 (M); ST 5044 (S)

The group's chart riding single "Why Pick on Me" paves the way for this rockin' LP, which should also be a hot chart item. Their raucous treatments of "My Little Red Book" and "Print It, Black" are outstanding as there's no sophomore slump here. "Sometimes Good Guys Don't Wear White."

CHRISTMAS SPOTLIGHT

CHRISTMAS IS A COMIN'
Pat Boone. Dot DLP 3770 (M); DLP 25770 (S)

The new popularity of Boone, riding up the Hot 100 with "Wish You Were Here, Buddy" should do a great deal in garnering additional sales for this well-done holiday package. Standouts are "Christmas Is a Comin'" and "Santa Claus Is Coming to Town" on side one. Fresh touch to such favorites as "Winter Wonderland" and "Do You Hear What I Hear."

COUNTRY SPOTLIGHT

HANK WILLIAMS/HANK WILLIAMS JR. AGAIN
MGM E 4378 (M); SE 4378 (S)

The first volume featuring the late Hank Williams and his son—Hank Williams Jr.—was a great success. Electronics does wonders in teaming up these two. Tunes include "I'll Be a Bachelor 'Til I Die," "Kaw-liga" and "Moanin' the Blues."

CLASSICAL SPOTLIGHT

VERDI: FALSTAFF (3 LP's)
Fischer-Dieskau/ Various Artists / Vienna Philharmonic (Bernstein). Columbia M3L 350 (M); M3S 750 (S)

Bernstein, the Vienna Philharmonic and an all-star cast could make this package of Verdi's last opera a monumental success. It seems set. Add to Fischer-Dieskau's fall credit six fine performances by Regine Resnik, Graziella Sciutti, Ilva Ligabue and the rest of the ensemble.

CLASSICAL SPOTLIGHT

BARTOK: VIOLIN CONCERTO NO. 2 (1938)
Yehudi Menuhin / New Philharmonia Orchestra (Dorati). Angel 36360 (M); S 36360 (S)

This is an overwhelming reading of the concerto, as soloist and orchestra work very perfectly together. Contrasts are handled deftly and freely. The "Six Duos" parts are also music by Neil Sorkovsky, whose playing is sharp and crisp.

CLASSICAL SPOTLIGHT

DONIZETTI: LUCREZIA BORGIA (3 LP's)
Caballe/ Various Artists/ RCA Italiana Opera Orchestra (Perlea). RCA Victor LM-6176 (M); LSC-6176 (S)

The sumptuous, flexible voice of Montserrat Caballe helps make this, her first complete legit opera pressing, a must for opera buffs.

RELIGIOUS SPOTLIGHT

GOD LIVES!
Tennessee Ernie Ford. Capitol DT 2618 (M); ST 2618 (S)

Tennessee Ernie Ford puts special depth and meaning to powerful versions of "The Old Rugged Cross," "Nearer My God to Thee" and "In the Garden." Ford is a consistently big sales item in this type of product, and this entry will be one of the biggest.